Postcard No. 1013 published by I.M. Small of No. Truro (printed in Germany)

In the early 1900s, when picture postcards were the rage and tourism was new, many summer resort hotels published cards touting their wares. This gem shows the old Highland House in North Truro near Highland (Cape Cod) Light shortly after the building was erected by Isaac M. Small in 1907 — the centerpiece of his guest cottage complex next to a nine-hole golf links created in 1892. Operated as a clubhouse and restaurant as late as 1968, the Highland House is now owned by the Cape Cod National Seashore and leased to the Truro Historical Society for use as a summertime museum. The Light, Highland House, and the golf course are all on the National Register of Historic Places.

The images in this book were collected specifically for an exhibition. Some of them belong to the Historical Society collection. Others belong to individuals or families in Truro. It is museum policy not to copy these materials without the expressed permission of the Truro Historical Society. If you desire copies, please get a copy of the **PHOTOCOPY REQUEST FORM** from the front desk.

Truro Historical Society.

Truro Historical Society Highland House Museum

The Highland House Museum, run by the Truro Historical Society, is located in one of North Truro's best known landmarks, the old Highland House, a resort hotel built on the Highlands in 1907. Located near the Highland Lighthouse, it is a classic example of a turn-of-the-century summer hotel. A visit to the museum provides a fascinating insight into the everyday life of the people of Truro and Native Americans from the days of the Pilgrims to the early days of the 20th Century. The collection marks a time when electricity and paved roads were unknown in Truro.

In the Society's collection there is a "shipwreck room" complete with artifacts from the famous shipwreck of the Portland, ship models, early fishing and whaling gear, US Lifesaving equipment and old photos of early whaling and fishing expeditions. A vast collection of Native American arrowheads and artifacts, farm tools, carpentry and blacksmith tools, household items, Sandwich glass, china, and a working loom from 1850 are on display. Special exhibitions each summer have included historical photographs, a Portuguese-American exhibit, paintings by local artists, and memorabilia of the early Truro families.

The Courtney Allen Room dedicated in 1970 displays the extensive work of this very talented nationally known artist and first President of the Truro Historical Society. Paintings and drawings by other local artists are also on the main floor.

Walking upstairs in the old hotel is like walking back in time. The small bedrooms on the second floor all contain furniture of the period, items donated by local Truro families, a fascinating "Fishnet Industries" Room displaying original fishnet clothing designed by Tiny Worthington and displays of clothing and toys.

The Museum is not to be missed! It is open June-September everyday from 10:00-4:30 PM. Admission is $~~3~~ 5.- for adults, children 12 and under are free.

9-12

Lighthouse

Lodge (Mayflower)
moved - Truro Motor Inn

Pilgrim - moved Highland Rd

Adams - Now Pro Shop

1907 Highland House

Millstone - moved Pond Rd

Lighthouse Road

STill There

Rock

Haven

Beacon

Buildings at Highland 7006

Figure 50. Attic: Typical Truss Supporting Second Floor.

Sue Seed 487-6426

Cape Cod (Highland) Light

Cape Cod's oldest lighthouse known locally as Highland Light is officially named Cape Cod Light on maritime charts. It does sit on the Highland, 120 feet above the ocean, with its beam elevation 183 feet above the sea. Ships can identify it from 30 miles away. When it's not visible because of weather or fog, it can be heard by ships as it sends out a radio beacon every 6 minutes.

For centuries, the Atlantic Ocean provided the most available means of transport, a readily available food source, as well as an opportunity for commerce. In 1853, Keeper Hamilton recorded that during one 10-day period, 1,200 ships had passed his lighthouse. The violent winter storms and unpredictable waters around Truro made the traversal of these waters a hazardous business. In 1606, Champlain named Cape Cod "Cap Mallebarre" (Cape Evil Bars), and by the 1700's, Truro had earned the name "Dangerfield". A 1903 report from the US Army Corps of Engineers charged 1,003 known shipwrecks on Cape Cod. Not only offering a welcome light to returning seamen, Highland Light served as a life saving station in the event of a foundering. The Lighthouse Keepers often attempted to effect a rescue of shipwrecked sailors in insurmountable surf. Considering the economy of Cape Cod has historically revolved around the sea, and the waters surrounding it are some of the most treacherous waters on the Atlantic coast, the advent of the Lighthouse as a beacon to safe harbors was essential to the overall well-being of the Cape's inhabitants.

Cape Cod Light, or Highland Light, was erected on the cliffs in Truro in 1797 on a ten acre plot of land. Today, less than four acres remain. That first light was manned by Lighthouse Keeper Isaac Small, and at that time, the Lighthouse was 510 feet from the cliff edge. Rebuilt in 1853, it was replaced in the same location in 1857 by the current structure.

The first illumination was by whale oil, then lard, kerosene, and finally electricity. The original tower was 45 feet tall, the present tower is 66 feet tall, weighing in at 430 tons. The Lighthouse also sends a radio beacon every 6 minutes: 1 minute signal - letters "HI" repeated 23 times in Morse code followed by a steady tone. In 1901, a Fresnel lens was installed showing a half-second flash every 5 seconds. 1932 brought electricity, lighting a 1000-watt lamp. During the 1950's, the Fresnel lens was replaced by 4-way electric beams at the same time intervals. In 1986, Highland Light was automated using a 2-way beacon, at the same intervals.

When Thoreau visited Truro and Highland Light in the late nineteenth century, he wrote with concern over the serious erosion of the cliffs fronting the lighthouse. The original ten acres of Isaac Small's grant had been seriously whittled away by Thoreau's time. While the height of the cliff had scarcely changed, each passing storm and relentless tide had gnawed the clay laden cliffs ever closer to the lighthouse. Thoreau estimated the loss of about forty feet between the months of October of that year and the following June. The never ending trend of erosion and loss of frontage has continued, with renewed vigor at times, to the present. An erosion study was made by the Army Corps of Engineers for the Coast Guard in 1988, which indicated the light to be 143 feet from the cliff. In 1985, it was 160 feet, and in 1961, it was 232 feet. That's a loss of over 3 feet per year. At times, large pieces of cliff have fallen. During the 1978 blizzard, 18 feet were lost. By spring of 1987, another 10 feet were carved away. In January of 1990, another 40 feet fell. A mid-1990 measurement from the base of the light to the cliff edge showed only 128 feet.

It was in this atmosphere of necessity that the efforts of concerned citizens have managed to raise sufficient funds, through the use of public grants and private donations, to relocate Highland Light from its perilous perch. After years of fund-raising, brochure mailing, sales of Lighthouse memorabilia, meetings and public hearings, a contract was awarded to the International Chimney Company of Buffalo, New York, to move the 430-ton structure intact, slowly pushing it on steel I beams, with hydraulic jacks. The amount needed was $1.54 million and came from a four-way partnership: $500,000 from the Commonwealth of Massachusetts, $450,000 each from the Coast Guard and the National Park Service, and $150,000 from the Truro Historical Society.

On July 11, 1996, with only 100 feet left from the edge of the cliff, the Lighthouse was moved about 50 feet towards safety. By July 29, 1996, it had been moved a total of 453 feet to its new location, about 550 feet from the cliff edge and safe for another 200 years.

The Lighthouse will belong to the Cape Cod National Seashore, but will be managed and opened daily during the summer season to the public by the Truro Historical Society. The beacon will continue to function as it always has under the aegis of the U.S. Coast Guard. A re-lighting ceremony was held on November 3, 1996 at 5:33 p.m. (nautical twilight).

An hour-long documentary video has been produced by the Truro Historical Society in association with Stony Brook Publishing and Productions, Inc. of Cape Cod. It covers all aspects of the history and physical moving of the Lighthouse, including time-lapse photography. The video may be purchased at the gift shops at both Highland House Museum and the Lighthouse.

9-18

HIGHLAND HOUSE

Much of the history of Highland resort centers on the Small family, who were among the early proprietors of Truro. Isaac Small(1754-1816) lived in a house on the west side of the present day property in a house named "Tashmuit", claimed to be an Indian name for the area.
Small was a prosperous farmer and miller, operating a windmill located on a little knoll just in front of the present day Highland House.

In 1796 the Federal government purchased from Isaac Small 10 acres of land and in 1797 the first lighthouse was built.

When Isaac Small died in 1816 the properties were divided between his eldest sons. In 1835 James built a commodious farmhouse on the corner of South Highland Road and the road to the lighthouse. The Small family, over many years, served extended periods as keepers of the light, along with their occupations as fisherman-farmers.

In 1850 Henry David Thoreau was an overnight guest at the lighthouse, and he returned in 1855 and again in 1857. He was shrewd in his perception that the area had great tourism possibilities, which he undoubtedly conveyed to Small.

Isaac Morton Small, son of James, in his book of reminiscences "just a Little About the Lower Cape" recalled that his mother and father were taking in boarders at the beginning of the Civil War.By 1863 a local newspaper reported that the " season" had been successful, but that many had to be turned away as there was no room for them.Tourism to Truro and the Lower Cape was limited by the isolated nature of the area. With the coming of the railroad, the population increased steadily creating a need for larger and better accomodations,

After the death of James Small in 1874 at the age of 88, Isaac M. Small and his cousin Abram C. Small added a 2 story wing to the Farmhouse, already being used as a hotel and known as the Highland Farm, and changed the name to Highland House. The name was again changed to Highland Lodge when the present building was built in 1907.

In 1898 Isaac M. Small constructed a large cottage called "The Millstone" on the site of his father's windmill. In the next few years other cottages were built to accommodate the growing in flux of tourists. There was the"Rock", the "Beacon" and the early 1900's saw the "Haven", the " Coleraine" and the "Adams".

In early 1906 the presented building was constructed just east of the "Millstone" and named "The Highland House". The old hotel, "Highland Lodge" was improved and the dining room was converted to a ball room and in 1907 the guests organized a masquerade ball.

The construction of the new Highland House allowed all the resort's dining facilities to be concentrated in one building. Laundry facilities were added, probably around 1909. An item in the Provincetown Advocate of May 20th noted that " Mr Cook

9-21

has been doing some plumbing work at Highland House the past week, connecting up stoves and boilers in the kitchen sink extension".

The foundation was laid in may 1906, the building was erected with great rapidity further testifying to its simplicity of design and construction. It was strictly utilitarian and any plans must have consisted only of rough working drawings. By September the roof was shingled and windows were installed. Work ceased with the cold weather, but in March of 1907 activity resumed with great haste and the building was ready for the coming season.
The construction of the hotel is a delight to carpenters and architects alike. The enormous expanse of the main room is built without steel beams and without visible means of support. The entire structure is hung from the roof by an intricate system of beams and long iron rods.

In the early 1900's Highland House was THE place to stay on the Lower Cape. Its advertisements proudly proclaimed to have"55 rooms and A bath". Room and Board was $8.00 a week.

The Highland complex, hotel and cottages, remained a family enterprise. Willard Small, son of Isaac M. died unexpectedly at age 38 in 1911 while playing baseball at the resort. He was succeeded by E. HAyes Small as manager. Lillian J. Small, Isaac's wife inherited a building, formerly a general store and post office, moved it to the complex and converted it to a 5 room cottage known as" Pilgrim". The "Mayflower" was added in 1928. Many of these cottages have been removed to other locations in Truro. The Lodge is on Old County Road overlooking Cape Cod Bay, and "Pilgrim" is the pro shop for the golf course.

In the early days guests came by stagecoach or were met at NOrth Truro"s railroad station and driven to Highland House by horse and buggy. Meals were served family style on long boarding house tables. Practically all the food was raised on the premises. What is now the 9th fairway was once a huge orchard, vegetable garden and grazing pasture.

The collective nature of resort life in the 1870-1920 period was especially visible at mealtime. Anthony Marshall describes how, "since all roomers ate at the main house, it has been said that roomers would sit on their front porches and when the hand dinner bell rang from the piazza of the"main House" the roomers would make a mad dash for the dining room."

Isaac M. Small died in 1934, and his only surviving child, Lillian M. Small emerged with most of the Highland Resort property. After being closed during World War II, the entire Highlands property was sold to HArold J. Conklin in 1947, by Fred C. Small, executor of Lillian's estate.

Conklin"s first love was golf, and in 1955 he virtually rebuilt the course known as Highland Links. When Hal and his wife, Estelle reopened the Highland House Resort in 1947 they found that it would be impossible,given the change in social patterns, to operate on the old basis. The Conklin's sought to respond

to the challenge in a modest way as their finances would allow. They created a bar by enclosing the porch. The dining room served luncheon and dinner daily, and the Thursday Night Buffet was known as "The Groaning Table." A dinner concert was played at 6:00 p.m. on the magnificent Highland House Organ. There was dancing until closing time.

On July 30, 1964 the Conklin's sold their remaining holdings to the National Park Service. They reserved the right to continue to operate the Highland House for 3 more years, and they transferred the rights to Joe Calliano and Bill Hastings. For the next 5 years, Bill and Joe.. known as the "Jobi's" continued the operations and raised the room rent to $10.00 a week. They operated the dining room successfully, and built a partition between the dining room and the bar area to create a separate lounge near the lobby.Even with their constant efforts they could see the end of an era approaching, and closed the hotel in 1969. They took action which would have far-reaching effects. The gave the Truro Historical Society space in the Millstone's rear wing. This established the Society's presence at the resort, which would enable them to ask the Park Service in early 1970 for the use of the Highland House as a museum.It was the Historical Society's interest in the Highland House that helped prevent the removal of the main structure after adjacent wings had been removed due to deterioration. In 1975 the Highland house was nominated to be placed on the Register of Historical Places.

The National Park Service granted the Historical Society a 20 year lease in 1975. The musuem was long a dream of 2 distinguished Truro artists, Courtney Allen and Edward Wilson.Courtney Allen held to the dream , even after the death of Wilson, and became the driving force for its fruition.

The artifacts on display have accumulated over the years and are estimated to be over 2500.The former bedrooms on the second floor have interesting displays of many of the collection and are set up as they were during the active period of the early 1900's. Other exhibits on the main floor also depict industry, farming,shipping fishing and art. There is a wealth of knowledge in the library and the files, and biographies with photos of local Truro people who helped shape the history of Truro.

Numerous volunteers, with an able staff of Curator and Ass't. Curator and the governing board of the Historical Society operate the museum and it is open to the public from May to October.

Resources:

Highland House Historic Structure, Cape Cod National Seashore 1994
Larry Lowenthal, "Sentinel of the Highlands"
Anthony Marshall,"Cape Cod as I knew It"
Interview with Joe Calliano and Bill, Sept. 1997
Truro Assessors Office, Linda Tarvers
Grace DesChamps, Provincetown Advocate,April 1975

( )

1969

HIGHLAND HOUSE . . . . One of the last of the old Country Hotels remaining on Cape Cod. It has withstood the gales of Winter and the long hot Summers for over 75 years. From its magnificent location on the highest point of the outer Cape, it has seen great changes since it was young. Where once were only isolated farms and vast empty stretches of sea, sand and sky, it saw and welcomed literally thousands of high new Cottages and Motels as they appeared at the Bay's edge.

In early days, guests came by Stagecoach, or were met at North Truro's railroad station and driven to Highland House in a "Buggy". Meals were served family style on long "Boarding House" tables. Practically all food was raised or grown on the premises—what is now the 9th fairway, was once a huge orchard, vegetable garden, and grazing pasture.

In the early 1900's, Highland House was THE place to stay on the Lower Cape. At that time, advertisements proudly proclaimed it to have "55 rooms and A bath". . . . Room and Board was all of $8.00 per week. Now, many years later, the Highland House is still welcoming guests as in the past. The Cocktail Lounge is widely known for its friendly old-fashioned hospitality. The Dining Room serves Luncheon and Dinner daily, and the Thursday Nite Buffet is justly famous for its groaning table. . . . A Dinner Concert is played each evening at 6:00 on the magnificent Highland House Organ — a $10,000.00 Allen Theatre type instrument. After the dinner hour, music for listening and dancing (not the Rock and Roll variety) until closing.

An unforgettable experience is Sunset Time on the "North Deck". If conditions are right, we guarantee you have never seen a grander sight as the Sun sinks into Cape Cod Bay.

The old Hotel's construction is a delight to Carpenters and Architects alike. Note the enormous expanse of this room built without steel beams and without visible support. The partition dividing the two dining rooms is a recent addition and is non-supporting. The entire structure is hung from the roof by an intricate system of beams and long iron rods, exactly as the Covered Bridges of long ago were built. Old Highland House welcomes you and sincerely hopes you enjoy your visit here and your stay on Cape Cod. However, as of this writing, at the end of the 1969 season, its doors will close forever. "PROGRESS" has decreed that "The Old Hotel on the Hill" is no longer fit to welcome and entertain you. This will be a very sad day for management in particular, and America in general, as another irreplaceable link to the Old Cape Cod is severed.

After Dinner, why not stroll up to Cape Cod Lighthouse built in 1857. If it is still daylight, enjoy the magnificent panorama of Sea and Beach from the great Truro Cliffs, 150 feet above the Sea . . . If it's dark, stand beneath the Lighthouse and watch the four silent beams sweep endlessly across the sky as they have every night for 112 years . . . If there is fog, listen to the lonesome wail of the foghorn as it cries of danger to ships approaching the shoals off shore. On your walk back, stop in at the Jobi Shop. Jobi (Joe and Bill) your Highland House hosts spend the long bleak winters making colorful and useful Art Pottery for the visitor who looks for gifts truly made on Cape Cod.

9-20

Report on POSTCARDS OF TRURO FOR TRURO HISTORICAL MUSEUM

by Betty Bingham

December 12, 1997

Under glass on the south wall of the Museum there is a collection of postcards of olden times in Truro and North Truro.

To quote Clive Driver from his September 25, 1997 column "Looking Back" in The Provincetown Banner, "Beginning about 1860, thousands and thousands of photographic images of Outer Cape Cod architecture and landscape were made that have survived as book illustrations, prints, and most notably as post cards. Indeed, it is believed that there are about 10,000 post card images just of Provincetown."

Noel Beyle, a devoted collector of old Cape Cod postcards, as is Clive Driver, wrote in the November 21, 1997 Cape Codder that many postcard gems were published by local photographers out to sell their wares; "still others were printed up in private darkrooms by budding amateur camera buffs, using paper postcard kits sold by Eastman Kodak."

Clive Driver points out that most American postcards were printed in Germany prior to World War I. After 1918 we had the technology to print them in the U.S.A.

North Truro: The Village Hall shown became the North Truro Fire Station. It is now the center for teen activities. The Coleraine: three barges were being towed and went aground near Highland Light. The wheelhouse was claimed as a cottage for Highland House and the barges were deliberately burned.

Truro: Cobb Library is shown without the clock tower on its roof. The clock tower was a gift for Cobb in the 1930's. The Parsonage belonged to the Congregational Church. It is now a private residence and is separated by Route 6 from easy access to the church. The Pilgrim Pageant to commemorate the three hundreth anniversary of the landing of the Pilgrims in 1920 was written and organized by summer visitors to the Highland House.

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Sources: As quoted
B.J. Allen, former Curator of Truro Historical Museum

Toys, Truro Historical Museum
Sara Hutchings
1998

Toys and games represent much to all who come to use them. The adult sees a distant memory and feels again the passion the toy once evoked, either in wishing for or using. The child sees a piece of history which shows how our tastes, interests and materials have changed over time. Playthings nurture values, becoming the building block of spirit, real and imagined. They shape dreams and help us spend time learning the culture we live. Toys help us understand how our culture changes, and how to accept that change. The toy collection at the Truro Historical Society is a reflection of the changing culture of our town and the larger community of our nation.

The *china headed doll* in the wicker carriage, on loan to the museum by Mrs. Donald Slesinger, belonged to Mary Emma Avery, born in 1865. The claim that accompanies this doll is Mary Emma made the doll's dresses at the age of six years. The *dark doll* is a gift from Mrs. Jerry Farnsworth, from San Salvador and handmade. The antique doll carriage with the wooden spoked wheels and hand painted sides is the gift of Tiny Worthington. *Cousin Jane* is the 12" stockinet doll with hard rubber arms and legs, given by Mrs. Dexter Keezer in 1978. Cousin Jane is warmed by a pink sprigged doll quilt. Since the 1840's, doll-size perambulators were popular playthings for girls. The *wicker Doll carriage* from about 1883 once belonged to Miss Bertha Chute. It is made of natural wicker, with its ornate curves and curlicues, with rubber tires, reflecting the great detail so important for elaborate Victorian toys. It is on loan by Nancy Kelley Boire of Hudson, MA.

The German made *china headed doll* with white kid body and porcelain hands (c. 1881) whose blue eyes open and close belonged to Matter Rich, the daughter of Solomon and Laura A. Rich of South Truro. She wears original clothing of lace trimmed blue dress, with white stockings and blue leather shoes covers tiny white cotton petticoat underskirt and pantaloons. By the end of the 19th century, dolls began to resemble human infants more, and in the cradle is a *baby doll* with a cloth body and rubber arms and face. Her eyes also open and close. She is the gift of Irving Horton and wears a white organdy bonnet with ruffles, ribbons and ties, an organdy white dress with blue hem embroidery and a *hug me tight* shoulder sweater. Along with the tiny cream leather booties, these detailed cloths must have charmed any child with an eager desire to mimic adult life with the care and dressing of this doll. Other examples of such desire can be found in the *child's toy stove and pans,* on loan by Ruth Dyer and the beaded *doll handbag* in the trunk, with hairbrushes and clothes brushes made of wood on loan by Mrs. Emma Paul Allen. The 6 room, openbacked *federal style doll house (c1940)* with its 4 columns and painted masonite construction is the gift of Bill Isley. Its tiny home made pieces of furniture and crocheted rugs illustrate the importance for adults to create and recreate real life in miniature. The carpet sweeper and food mixer, also the gift of Mr. Isley illustrate how young girls, eager to mimic adults, learn their skills.

Horses have been important in the education of boys since ancient times, and at one time were used to instruct very young boys in the rudiments of horsemanship. It's importance continues to the modern time, the *Rocking Horse* on the red swingbase is on loan by Mrs. Bert Hoven. Proof of the loving attention from children can be found in its reglued heard, the missing ears, mane and tail. The *Magic Ring Toss Game* from 1884 and the *Ten Pins and Wooden ball* are other examples of popular toys of the late 19th century. They are the gift of M.H. Nickerson.

No child could miss the implications of the green painted *Child's sled* with iron or steel runners and rope handles. Once owned by John Creed Knowles, who was born in 1803, it clearly shows the awesome advances made in our use of materials for children and adults, yet reminds us that for hundreds of years, children have delighted in the thrill of speed and our pursuit of yet greater velocities. The toy hoop, (recognize an early hula hoop?) hand made of bent rattan and tied with fishing cord is the gift of Mrs. Elizabeth Haskell. It shows the permanence of the wheel in all stages of development.

The *homemade child's book* (c. 1914) was created with loving care for Bill Isley by his grandmother. Cut out pictures glued onto stiffened canvases pages show domestic scenes cut from advertisements of the time must have helped him learn basic words and ideas. School scenes, showing a long desk with benches prepared him for the classroom of the day. Activities that every child must master such as eating and brushing the teeth are included with poetry and baseball. Pictures of social situations a child might encounter, animals and people of all ages must have provided hours of conversations and lessons on life as well as basic abc's.

Universally, toys reflect contemporary mores, the little boys learning to be brave, honest and hardworking, the girls to be kind, thoughtful and attentive. Based on adult life of the period, toys, like doll clothes and trains, give a clear picture of the transformation of society, culture and technology. Although kites, hoops, balls and jack straws were used to wile idle hours, the earliest toys, created when life was so short and children were considered just miniature adults, helped in the rush to real life. Even today, as children send digital pulses through wires, they practice the skills they will need as adult pilots and artists. Toys are a history, a reflection, a predictor of our community.

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Truro Historical Museum. Truro, MA Sept. 1997

Weaving

Weaving is one of the oldest of man's activities. The concept is assumed to have begun when primitive man laced reeds together to make a sleeping mat. The earliest examples we have of weaving have been found with the Swiss Lake Dwellers of the Stone Age.

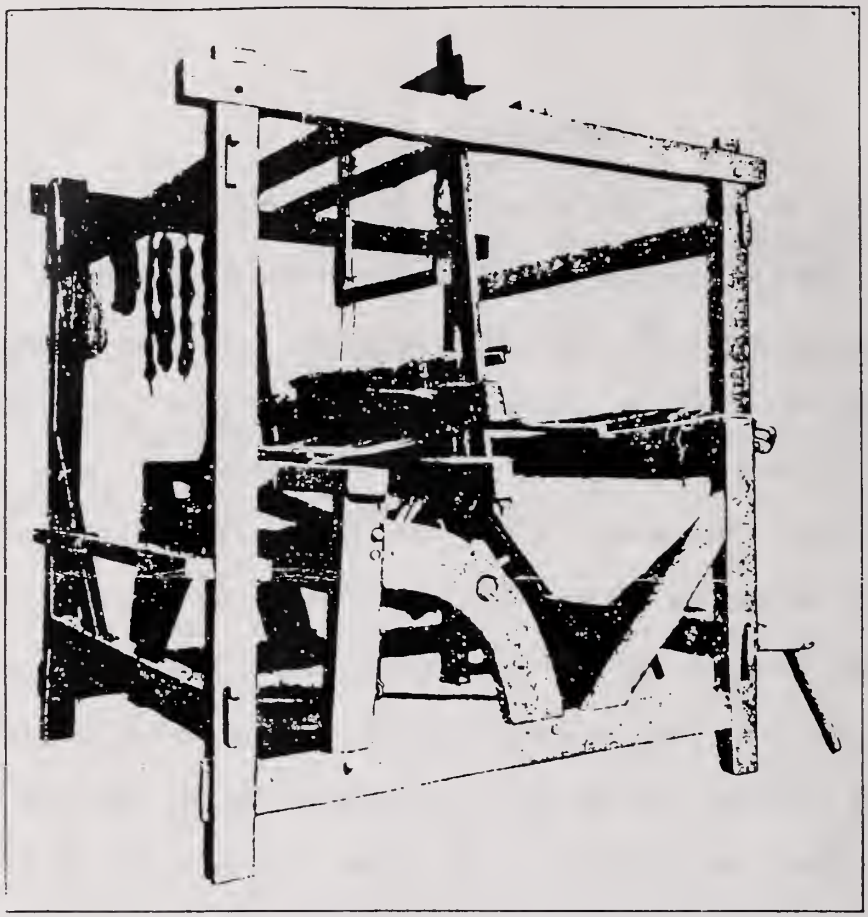
In England & throughout the world weaving was an integral part of the home economy. When the colonists arrived in New England they already knew how to weave but had no looms as they were far too large to fit on the small ships that brought them across the ocean. They immediately set to work building rough-hewn looms as cloth was essential to their well-being. They planted flax very early & also wove a great deal with wool as sheep throve in New England. They had no cotton in the early years.

At first, in the 1600's, the men did the actual weaving & the women & girls did the carding & spinning of the thread. By the 1700's the women were doing it all. Spinning & weaving was an integral part of the families economy. They bartered cloth, yarn, weaving tools with neighbors which strengthened community ties.

If a family was prosperous they had a loom + a room or a corner for the loom. If not, they could rent a portable loom for a week or a month & use that to create their yearly needs.

Our loom is a portable loom, able to be taken apart easily + moved + reassembled in a customers house. The owner of a portable loom obviously had a very desirable source of income from the rent of the loom. We are fortunate to have an example of such a loom.

The device to the right of the loom is for making a looms warp. Its in good condition. late 19? century



Courtesy, from U. S. National Museum, Washington, D. C.)

Fig. 17—A typical two-harness Colonial loom used for weaving carpets and linen in Maine about 1810.

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to bui aver can inter-
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we kn bars with the
Coloni two stationary
kind is rs are frames
e long threads
The S ig. 37. Some
Civili: looms of the

"The Joy of Hand Weaving". Osma Gallinger Tod
" A Midwife's Tale, The life of Martha Ballard based on her diary 1785-1812
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9-30

9-31

9-32

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Highland Light - A Historical Report

Sept. 7th 1910

Mr Baldwin

TO W.M. SMALL, MGR. NORTH TRURO, MASS. DR.

Aug 25	To Sept 7th	Inclusive, Board and ~~Room,~~ 2 Weeks, at $8 (4		64 00
		" Board and Room, Days, at		
		Other Board,		
		Rooms 2 w @ 10		20 00
" 1	1 00	Carriage, Sept 8	1 00	2 00
Aug 31		Sundries, Laundry		1 44
4th	2	Telephone		1 20
"	7	Laundry		1 70
			Total,	90 84
		Less 1 days board		4 60
				86 24
		Bal. from Aug 10th		4 22
				81 02

9-34

Truro Historical Society Docent Program
Lifesaving and Coast Guard

The earliest recorded shipwreck on Cape Cod was the British ship Sparrowhawk in 1626 with colonists for Virginia stranded on the shoals of Orleans and became a total loss.

In 1718 the Pirate Ship Widdah was lost near the site of the Cahoons Hollow Lifesaving station.

Another early shipwreck was the British Frigate Somerset, which stranded on Peaked Hill Bars in early Nov. 1778. The Somerset participated in the shelling of Bunker Hill during that battle and was known for its attacks on various harbors on the Cape.

In 1786 The Mass. Humane Service began building shelters for those seafarers whom made it to shore.

As early as 1847 Congress had appropriated monies to build stations which stored lifesaving equipment but were not manned. They rapidly fell into disrepair and in some cases the equipment was stolen.

In 1853 there were 23 major shipwrecks in the waters of Cape Cod.

In 1872, 9 Lifesaving stations were erected on the outer shores of Cape Cod. They were Race Point and Peaked Hills in Provincetown, Highland and Pamet River in Truro, Cahoons Hollow in Wellfleet, Nauset in Eastham, Orleans in Orleans, Chatham in Chatham and Monomoy on Monomoy Island.

Stations were manned from 1 August to 1 June, 10 months with two months off June and July. The station Keeper was on duty 12 months a year.

In the early years the station keeper was paid $200.00 a year and the surfmen, $40.00 a month. Toward the end of the service the keeper was paid $900.00 a year and the surfmen $65.00 per month. During the months of June and July they were paid $3.00 per call back.

In 1896 recognizing that the stations were two far apart for effective coverage and rescue 4 more were built. These were Wood End in Provincetown, High Head in Truro, Old harbor in Chatham (the only remaining station), and Monomoy Point on Monomoy Island.

These stations were certainly austere in appearance and function, the second floor contained a bunk room for the surfmen and a room for the keepers quarters, the main floor had the kitchen/dining room,storeroom and closets and lockers. attached was the boat room where the surf boat,

Lyle gun and other beach equipment was kept in a state of readiness.

Patrols were made by two men walking in opposite directions toward the next nearest station.(usually 4 miles apart) They walked until they met the surfman from the next station, usually at a small shack called the halfway house, where they exchanged a numbered check to prove they had met. If they did not meet the surfman arriving at the halfway house first continued on until they either met or until he arrived at the next station. They had to walk as close to the surf as possible. At times because of surf conditions they would have to climb the cliffs.

These patrols were every night and on foggy days with the nights split into 4 watches. Sunset to 8:00, 8:00 to 12:00, 12:00 to 4:00 and 4:00 to sunrise.

Imagine if you can the terrible conditions that may have existed during these patrols in the dead of winter. Wind blown sand, snow or water, cold, dark and lonely. It has been said that the men would wear newspapers inside their pants and coats to keep them protected from the sand and cold.

Routines: Besides the nightly patrols, daylight watches were maintained from either the station towers or other vantage points.

The week began on Sunday night at midnight.
Monday while off watch was spent keeping the station in order.
Tuesday, surfboat drill launching and landing through the surf.
Wednesday, Drills in international and general code signals.
Thursday, Beach apparatus and Breeches bouy drills
Friday, Practice resuscitation of the apparently drowned.
Saturday, Wash day
Sunday, Devoted to religious practice.
Each surfman had one day off to visit home and family between sunrise and sunset.

Equipment; While on patrol each surfman carried his numbered check to pass on to show that he had done his patrol.
A Costain flare to signal ships in distress to either move away from the shore or that they had been sighted and that help was on the way.
A patrol clock with the key at the halfway house to be wound there and returned to the station.
A beach lantern to see bye or for signalling.
Foul weather gear.

Station Equipment; 2 surf boats of which were called either the Monomoy or Race Point model, 22' - 24' long and weighing 700# - 1000 lbs. their carts and other equipment
Breeches bouy, the lyle gun, their carts and equipment,
Sometimes a life car, and sometimes a horse or horses to pull equipment through the sand to the scene.

Breeches Bouy; The breeches bouy is a life ring with an attached pair of canvas pants and a rope sling which is hung from a pulley on a hawser. It is used with a Lyle gun which can fire a projectile 695 yards. Its effective range with line attached is approx. 200 yards. The gun weighs 185 lbs and the projectile weighs 18 lbs.

The line attached to the projectile is approx. 700 yards of unbleached linen thread closely braided and waterproofed. This line is woven onto a faking box so it will pay out freely without tangling.

Attached to this line is a Tally Board written in English and French giving directions on how to rig the equipment.

Also attached is the Tail block and an endless line to be attached to the mast of the distressed vessel.

This is all followed by the 3 inch hauser which is attached to the mast 3 feet above the tailblock.

On the hauser is attached the traveler block and the breeches bouy.

The breeches Bouy is primarily used when the vessel is in the surf and the surf boat cannot be launched.

After drilling for one month the men were expected to set up and have ready for operation the breeches bouy in 3 to 5 minutes.

In accordance with tradition the NPS demonstrates a breeches bouy drill at the Old Harbor Station now located at Race Point on Thursdays.

Captain Worthen was the keeper of the Highland Station at Coast Guard Beach for 30 years. During that time there were 27 shipwrecks in the provence of that station, approx. 5 miles.
150 seamen were rescued. Only one crew in the whole history of the highland station was rescued by breeches bouy.
All the rest were rescued by surfboat, the most dangerous method of attempting a rescue.

The first rescue by Capt. Worthen and crew was in December of 1872 before the station was completed. 14 crew members of the German Bark Francis. Capt. Korling was sick prior to the shipwreck, was rescued and brought here to the Highland House where he died 2 days later and is buried in Old North cemetary, the same cemetary as his rescuer Capt. Worthen.

The motto of the Life Saving Service is;

"YOU MUST GO OUT BUT YOU DONT' HAVE TO COME BACK"

Prepared by Bruce T. Tarvers
August 1997
Information gathered from;
The Life Savers of Cape Cod J. W. Dalton
The United States Life-Saving Service J.H.Merryman
The U. S. Life-Saving Service Ralph Shanks

Cape Cod Fishnet Industries

John and Tiny Worthington bought their house on Depot Road and moved into it from Long Island in the spring of 1933. John's family started coming to Truro for the summers in 1904. As a boy, John would walk the tracks before sunrise to meet the trap fishermen at Corn Hill. The trappers trusted John to stand in for them on their days off when he was a teen. So, in 1933, when the Cold Storage and traps were shut down, the fishermen he had known, cornered John and said he had to get the traps working. Investors were found and the Pond Village Cold Storage Company was formed. Tiny was down at the Cold Storage one day in the spring when the men were preparing to tar the net for the weirs. She saw mounds of cream colored fishnet and thought it might work well as curtains. Home she went with a hunk of net to drape around the windows... she continued to drape herself as well. That was the beginning of the Cape Cod Fishnet Industries. Hats, bags, belts, shawls, snoods, as well as curtains and tablecloths, were thought of and designed. Ralph Tinkham, the stationmaster, taught Tiny how to whip the rope that she designed into a belt. The wives of the fishermen were asked to help. They would take the piecework home to assemble. Elizabeth Waugh, wife of the marine artist, Coulton had a rug hooking shop in Provincetown and was an expert dyer. She pleaded with Tiny to dye the fishnet. Tiny said the natural net was beautiful, she was not anxious to add color... but she gave it a try. They took a boiler and driftwood to the beach, got a fire going and boiled the water, put in the net and dye, and pulled out the most glorious colors. They threw the net into the sea to set the color with the salt and tossed it onto the sand to dry. All very exciting. Tiny worked on reproducing the Cape colors, bay blue, cranberry red, chartreuse, dusty pink like Beach Plum blossoms. Then came the selling. Tiny asked John if she could use one of the fish houses on the beach as a shop. They cleared out number five and set up shop up in the loft. There was an old fish-cutting table that they cleaned and a mast that they hung to drape the net. Edward Wilson designed the distinguished circle trademark of a fish on net. Tiny had made some contacts during the summer, packed a suitcase with some samples and left for New York City. She was born in the Argentine, brought up in England, and drove an ambulance in England during WWI. In 1927, she came to New York to attend Columbia Presbyterian Nursing School. After graduating, she did private nursing and some workshop drama training in Greenwich Village. She was a born actress, able to hold anyone's attention. In a 1938 Scrips Howard column, journalist Ernie Pyle described Tiny, this way; "Every ounce of her is roaring with the most tremendous energy you have ever seen in a person... she completely exhausts new acquaintances until they learn the trick of not trying to keep up with her." So, that

training came in handy when she went to 5th Avenue to sell her wares. The stores loved the fishnet. Vogue got hold of it and did a big spread. Lord and Taylor, Best & Company, Bergdorf Goodman, John Fredericks... all the New York stores were placing orders. The late 30's were a very busy time for the Fishnet Industries. The Duchess of Kent had eight fishnet turbans... Bea Lillie was modelling fishnet fashions and Bette Davis had a gown made out of fishnet for her movie "Comet Over Broadway". During the first week of May in 1939, her press included a two-page article in Colliers, fishnet on the cover of the Picture Post, and a full-page article in the Boston Traveler. An article in the Standard Times of November, 1939, reported 49 women were employed. The machine-made net was purchased from the Linen Thread Company in Gloucester, and was the same net the fishermen used. Different sizes of mesh and weights of net were used for the assorted accessories. A professional dyer was found in Newton to handle the dyeing. There was an office in New York and an agent. Soon the fishnet products were copied by the fashion industry and the boom of the business was over. Yet, the Cape Cod shop continued in the Schoolhouse building bought from the town in 1938 when the Central School was built. During the war, nets were made to hold balloons used by cargo vessels. The shop grew in stature over the years as a unique gift shop with all sorts of things connected to the sea... driftwood, buoys, hammocks, seine net by the yard. Generations remember their annual trek to the Fishnet Shop. Many young women worked as summer sales help in the shop. Tiny insisted that the fishnet articles be demonstrated. It was required of the sales help to ask the customers, "Do you know our fishnet accessories?" then, launch into a graceful demonstration of, for instance, the five possible ways to wear a helmet hood. For years, the Rochester Safety Equipment Company placed orders for fishnet fanguards, requested by OSHA, for safety around fans in factories. Tiny sold the building in 1978 to Ansel Chaplin, who had a law office and gallery in the summer. Laura Silva, who had worked for Tiny from the beginning, stayed on to help Ansel with the remains of the fishnet and new giftware items sold out of the downstairs room. Tiny was adamant about how vital the women employees were to the business. Gladys Francis was an expert seamstress who translated Tiny's designs to patterns that guided the cutting and assembly of the articles. It was a unique cottage industry. Ansel Chaplin sold the building to Robert Cardinal in 1996 and the Truro Historical Museum was willing to accept an abundance of fishnet paraphernalia for a display. Diana Worthington contributed to the display and set up the books documenting the industry.
The Schlesinger Library at Radcliffe College houses Tiny's papers documenting her unique Truro business.

CERAMICS

To collectors, curators and art historians, ceramics are among the decorative arts that, along with glassware, textiles, floor coverings etc., embellish man's environment. Ceramics have also provided an important archeological clue to past societies and their civilizations. The collection in the museum is no exception.

Truro was a simple, rather spare place, the living made from fishing and farming. Although the Pilgrims viewed wooded hills, all had been denuded by the mid-19th Century; houses sheltered in protective hollows, their facades facing south. The front room, or parlor, was used for formal events such as when the minister came to call. The chairs, all straight-backed, were arranged around the wainscot. To one side of the fireplace, or sometimes in a corner, was the china cupboard. Behind its small-paned glass doors would be the type of china seen in the museum collection - teapots, sugars, creamers and porcelain plates brought on the trading ships that plied up and down the East coast, the super highway of the 18th and 19th Centuries. This explains why the pieces are from England and the Continent rather than from the new American kilns in Vermont and elsewhere, inland and far away.

Ceramics are classified as either pottery or china. The former is entirely opaque; the latter translucent when held up to a strong light. Pottery includes stoneware and majolica and red clay flower pots. It is synonymous with earthenware. China is the same as porcelain. Porcelain, which contains kaolin, was made in China and, when brought to England, was called "China ware." Porcelain is a word derived from the Italian "porcellana" (a cowry shell) and was adapted by the French as "porcelaine." The terms are interchangeable to denote translucence.

In the 18th Century European potters tried to reproduce porcelain by mixing glass, clay and sand. This was known as "artificial porcelain." In 1709 a German chemist from Dresden, John Bottger, produced a true porcelain by using kaolin and feldspar; this was the origin of the Meissen factory. In 1800, in England, Josiah Spode made a paste of china-clay, calcined bone and feldspar. It is this formula, the proportions varying in different factories (Loewstoft, Worcester, Longton Hall, Coalport, and Rockingham), that remains the basis of English china.

[In 1745 an English chemist, William Cookworth, was experimenting with "an earth, the product of the Cherakee Nation in America, called by the natives Unaker." This was kaolin found in South Carolina and used by Wedgwood and others until a better quality was found in Cornwall.]

Both pottery and porcelain are "hard paste" and "soft paste." The term "paste" refers to the ability of clay to resist the action of fire. For instance:
Hard paste is 1) natural porcelain that contains kaolin and 2) stoneware such as basalt, jasper, salt-glazed and Doulton.
Soft paste is 1) artificial porcelain made with glass or bone and 2) such pottery as majolica, delft, queensware, lustreware, transfer printed Staffordshire and Sunderland.

Staffordshire is a 30 square mile county northwest of London known for the exceptional quality, variety and color of its clays. Many free-lance potters in the area exhibit more technical skill than aesthetic sensitivity, giving the average product a provincial character in shape and ornamentation. The better grades are known by the names of their makers, i.e. Spode, Wedgwood, etc., from the towns of Burslem, Cobridge, Fenton, Henley, Longton, Stoke and Tunstall. Some examples in the museum:

LUSTRE WARE
Pink lustre tea set: pot, sugar, creamer, two cups, plate; mauve on creamy white, strawberry leaf motif.

Originally made in Spain, lustre ware was first used in England in the 18th Century. There are three types: silver made from platinum; bronze, copper or gold derived from gold; pink or purple from a gold-powdered compound called Purple of Cassius. It is applied thinly so that the underlying color comes through. For instance, copper on a white ground gives a purple lustre. In good quality work the pattern was made from a "resist." Sugar was dissolved in a painting medium , applied so that the lustre did not adhere, then washed off. Wedgwood called his technique pink "moonlight" or "Holy door marble." Many imitations were produced in the second half of the 19th Century.

CERAMICS

SUNDERLAND POTTERY

Pitcher; mauve lustre, creamy white. "When this you see remember me though many miles we distance be."

These pieces are utilitarian and decorative earthenware from the Sunderland district of England made in the 18th and 19th Centuries. "Splash" lustre (1820-1880) is characterized by irregular splash designs on a pale pink lustre ground. Most specimens are unmarked. They are heavy and thick and were aimed at the popular market and bought "by the unsophisticated seafaring types that traded along the East coast." Reproductions are made today and decorated with printed designs.

TRANSFER PRINTING

Antiquarian plate
Wreath of Flowers cup/saucer
Italian Buildings; Minton, P. Hall
Peruvian tea set; Wedgwood, ironstone
Royal Premium plate, cup, gravy server; Lahore, T & R Boote; displays a "registered" design mark. Designs were registered at the London Patent Office from 1842-1883.

These pieces depict scenes of medieval castles and palm trees and foreign-looking hills, owing to a technique called transfer printing. It was popularized by Josiah Spode in 1781 to replace expensive hand-painting by transferring ink from engraved plates onto ceramics by means of thin tissue-like paper. The process was quickly copied by Minton and others.
From 1781-1833, among the many patterns reproduced, were a large series taken from a book of engravings called: "Views in the Ottoman Empire chiefly in Caramania, a port of Asia Minor, hitherto unexplored with some curious selections from the Island of Rhodes and Cyprus, and the celebrated cities of Corinth, Carthage and Tripoli, from the original drawings in possession of Sir R. Ainslie, taken during his Embassy to Constantinople by Luigi Mayer."
The book was published in 1803 with no mention of the engraver. Potters borrowed their designs wholesale from books of this sort, entire ceramic surfaces covered in the resulting prints.
Spode's earthenware was very pale cream to pure white with a silky-feeling glaze. It was first bought by the professional classes and, when less expensive, became a large export to America. Between 1800 and 1850 the factory produced over 700 designs for this market.

BLUE WILLOW WARE

Platter marked "Staffordshire Stoneware." Stoneware is a more refined earthenware body made by adding ground stone for durability and attractiveness.

This design began to appear in underglaze blues made from cobalt by English factories in 1760. The willow tree and some border details are from traditional Chinese designs that became standardized on Canton and Nanking ware. The Coughly version of 1780 popularized the design and was later transfer printed by an apprentice named Thomas Minton, who founded Minton pottery. He sold variations of the design to Wedgwood, Adams and Spode, who used the pattern on both earthenware (after 1785) and bone china (1880). It was endlessly reproduced in the 19th and 20th Centuries, the cheapest versions a staple in five & dime stores up to World War 11.

COMMEMORATIVE WARE

After the war of 1812 it became fashionable to personalize designs. Potters focused on the American market with historical scenes, political events, famous persons and various flora and fauna. Two scenes were chosen to commemorate the town of Truro.

CERAMICS

HIGHLAND LIGHT
Drinking glass
Tea tile; made in Germany for I.M. Small, North Truro; note car.
Adams Souvenir Series plate; W. Adams & Co., Tonstall, England, est. 1657; made for E.O. Snow, Provincetown.
Thimble-shaped cup with scissors handle; Wheelock china, Austria.

Cape Cod extends 40 miles out into the Atlantic. In the 19th Century 30,000 ships per year rounded the Cape transporting goods and material in coastal trading. They all had to traverse Truro's backshore, its shoals made more treacherous by hidden underwater wrecks. Aids to navigation were fog signals, day beacons, buoys and lighthouses (lightships appeared later). In 1797 the town of Truro deeded 10 acres of its ocean highlands, 142 feet above sea level, to the Federal Government, and Highland Light was built. It is 53 feet high, its light visible for 20 miles. There were eventually 28 lighthouses on the Cape and Islands (18 remain today).

The U.S. Life Saving Service was created in 1789. Its report of 1870-1880 listed 371 people lost off the Atlantic Coast. There were nine stations on Cape Cod including Race Point and Peaked Hill bars in Provincetown, the Highlands and Pamet River stations in Truro, Cahoon's Hollow in Wellfleet and the Nauset station in Eastham. It was one of these, the Pamet River Life Saving station (now a cottage at Ballston Beach), that is remembered in this ceramic collection.

WRECK OF THE JASON
Two plates with gold rims; German.
Two dishes with lids; German, made for Kelly, Dennisport, Mass.
"Cape Cod Cranberry Picking;" lustre jar/lid, German, for S.A. Chase, West Dennis, Mass.

On December 5, 1893, a square-rigged British cargo ship, the Jason, carrying jute, fell pray to a storm on Truro's back shore, "the most disastrous wreck that has occurred within the scope of life saving service operations in recent years." Life savers had to wait several days for the surf to go down in order to inspect the hull. It is the photograph taken from the station on the beach that is reproduced here.

The other photograph is of the lone survivor, Samuel J. Evans. Twenty four men were lost. Sixteen bodies were buried in the "new" Oak Dale Cemetery in Wellfleet, as the Truro selectmen declared their town's cemeteries too full. In 1976 a monument was erected in the Wellfleet cemetery listing the names of those buried there, those lost at sea or interred elsewhere, and the lone survivor.

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9-46

Truro's Maritime History

Pamet Harbor

Pamet Harbor was the site of one of two of the earliest shore whaling stations established by the Plimoth Plantation in 1646. The other was at Great Island in Wellfleet. Shore whaling came before whales were hunted at sea. The whales were chased ashore using small boats and processed for their whale oil and bone on the beach. The Truro station was ideally suited for this. The whale boats could be anchored in the harbor safe from storms. Corn Hill made an ideal lookout, and since the harbor mouth was at the foot of Corn Hill at the time, it was close to the whale boats and the whales could be processed on the beach just inside the harbor. The earliest signal for whales from the top of Corn Hill was "Towner!" It was a call to the people of the town to turn out as there were whales in the bay. "Thar she blows!," came later.

The Pilgrims explored the harbor in 1620 as a possible site to settle. Captain Christopher Jones considered sailing the Mayflower in, an indication of the size of the harbor at the time because the Mayflower was 100 feet long, and drew 18 feet of water loaded. The Pilgrims found the remains of prior shore whaling there when they arrived. At the foot of the hill they found a large kettle used for boiling whale oil, a European-style hut and the grave of a European sailor....all signs of shore whaling. There had been seasonal shore whaling sites all along the New England Coast since 1517. In 1620 more than 100 ships left Plymoth, England to fish and whale in New England as they had for a century. The Mayflower was unique only because she carried families and they intended to stay.

The Pilgrims felt that the nearly 50% death rate the first winter had its beginnings in colds they caught wading ashore in Pamet Harbor. As a result, they called the harbor and the whaling station "Cold Harbor." The name "Pamet Harbor" came later. By 1664, Cold Harbor was by far the most profitable whaling station in the colonies.

The first whale ship for which there is a recorded name came from Cold Harbor. It was called the *Seed Corners* . Her crew was famous for their exploits at a time when the east coast was the western frontier, and its whalers, fisherman and pirates were much like the cowboys and outlaws of a later time. Cold Harbor was a frontier town.

Ichabod Paddock, a whaler at Cold Harbor, was a legend both in his time and throughout the eighteenth century, much like the legendary figures of the old West. Late in the seventeenth century several families of Quakers moved to Nantucket to escape religious persecution in Boston .

They decided to take up whaling as a business and came to Cold Harbor to get someone to teach them how. Ichabod Paddock and several friends moved to Nantucket to teach the Quakers to whale. In the next 150 years, Nantucket would come to dominate the trade.

Pamet Harbor continued as a whaling port to the 1850s, but shore whaling ended in the 1720s as the whales went off shore. Off-shore whaling began with special ships equipped to catch the whales at sea and boil out the whale oil on deck in ovens. There is a model of the Truro whaler *Eschol* in the case showing this special equipment with a description attached. The *Eshcol* was not the only Truro whale ship. In the years from 1720 to 1849, Truro had at least 9 off-shore whaling ships.

The Cold Harbor shore whaling station seems to have ceased operation at the end of the seventeenth century, and the name Cold Harbor went with it. By this time, the harbor itself was called Pamet after the name of the area and the Indians who had lived in it.

Pamet Harbor grew as a fishing and whaling port until by 1840 there were 49 ships there. Among them were 4 whalers, and 9 fishing boats large enough to use on the off-shore banks.

Truro had a privateer, the *Reindeer*, which which had operated successfully against British Merchant shipping in the War of 1812.

There was a large Truro shipbuilding yard named Magoun Sleeper, which with the Andrew Story Yard in Essex, MA had pioneered the development of fishing boats suitable for use off-shore from George's Bank east of Cape Cod, to the Grand Banks east of Nova Scotia. They had bows which could shed water and rise to the waves even when they were anchored on the banks in the winter to fish. Magoun Sleeper developed a distinctive system to support the bow sprit which came to be known as "the lower Cape head." These features can be seen on the model of the *Eshcol* and the half model from which it was built.

There were saltworks in Truro of which a model is also on display. Salt was a major Truro product, as most fish was salted not fresh. Truro shipped salt to other New England ports and as far as the West Indes.

Generations of Truro boys learned to sail in the harbor and grew up to command clipper ships, whalers and packet ships all over the world. One such boy was Edward Knight Collins who started the most luxurious Atlantic packet ship line called the "Dramatic Line." All its ships were named after characters in Shakespeare. He also started the Collins line, the first steam packet line in the United States, to compete with Cunard in England. His ships were the fastest and most luxurious afloat and the

first to cross the Atlantic entirely under steam. A model of the *Arctic*, one of four identical ships, is on display with an attached write-up.

Then on October 22, 1841 a great gale swept the New England Coast. All nine of Truro's off-shore fishing boats were caught on the banks and eight of them were lost with 57 men and boys. When the storm had ended, only the *Water Witch* returned under Captain Matthias Rich. The crew of one other boat, the *Garnet*, was rescued by the *Roscius* of the Dramatic Line under Captain John Collins, uncle of Edward Knight Collins, and a Truro resident. There is a memorial to those lost in the Congregational cemetery. Most towns lost ships in the Great Gale of 1841 and there are monuments in practically every Cape town.

The harbor never really recovered. Whaling began to decline just after the Civil War and the harbor started to silt in. The large boats moved to Provincetown. The harbor really began to fill in after the railroad dike was built and the mouth of the river moved from Corn Hill to its present site in 1908.

The Bay

The Pilgrims noted the bay was full of fish and most fishing prior to 1830 was done in the bay or near the outer beach until the fish stocks declined. As the fish stocks declined, the ship yards developed larger fishing boats that could handle the high steep waves and strong currents of George's Bank.

Trap fishing began in the bay in the mid-nineteenth century using large nets on poles called fish wiers. There is a display in the main room with models of the boats that tended the wiers. Trap fishing ended in the 1950s.

The people of Truro continued to process pilot whales, called black fish, as they stranded themselves along the beaches from time to time. There are pictures of this on the wall. Unlike the practice of today to try to save them, a generation or two ago they were driven ashore using small boats. Their oil was very valuable. A few days' work when the black fish came ashore would yield a year's pay in a little cash-poor Cape Cod town.

The Ocean Side

The back shore, as it was termed in the past was the site of thousands of ship wrecks in the days of sail. To reduce the loss of life in these wrecks, the Massachusetts Humane Society was founded in 1786. At

first they built and maintained little huts in the hollows along the beach to provide shelters for ship-wrecked sailors. This sufficed for awhile because most ships were small and tended to ground in close. Getting to shore was relatively easy. Freezing to death in the sparsely inhabited region once ashore, soaking wet, however, was the real risk. As time passed, and ships got bigger and grounded farther out, rescue boats were added and patrols established, all volunteer. Finally as the loss of life increased, especially among the volunteers, the United States Life Saving Service was established with paid surfmen in 1872. The USLSS, the Lighthouse Service, and the Revenue Marine Service combined to become the US Coast Guard in 1915.

There were three stations in Truro: High Head, Highlands (now Coast Guard Beach) and Pamet River (now Balston Beach). The white house at the entrance to Balston Beach is the old boat house converted to a dwelling and the old house on the other side of the path is the captain's house. It has witnessed the wrecks of the *Jason*, the *Portland* and many others, and has sheltered many a shipwreck victim.

Each station was equipped with surf rescue boats on wagons that could be pulled along the beach to the wreck site. There is a model of one in the ship model case. There was also a beach cart with rescue equipment that could be used if the surf was too high to launch the boats. Some of that equipment is on display. The breeches buoy was used to bring people ashore. A small cannon was used to shoot a line across the wreck and that line was used to pull out a heavier line with the breeches buoy gear. There is a line flaking box below the breeches buoy that was used to hold the line so it wouldn't tangle as it shot out. The running blocks are displayed together with an instruction board to the ships crew. There is a clock case. The stations were spaced about 5 miles apart and beach patrols met in the middle at halfway houses to exchange tags and punch the clocks.

Shipwrecks were major events in the nineteenth century and the surfmen of the USLSS were heroes in their day. The teacher at Truro's one-room school often took the chidren to see them in action. Some of the objects around the wall were picked up from the wrecks by these kids and carried home. These objects include chairs, railings, stairs and capstan bars (used in raising the anchor). Years later those children donated their treasures to the Truro Historical Society.

Two of the models, the *Jason* and the *Portland*, represent two of the more famous wrecks from which most of these kids collected their treasures. In fact the *Jason* model is made from actual wood from the

Jason.

The little two-masted brig model in its own case is from the lifesaving service. It was made by Richard Honey for Joseph Dyer, (both from the Pamet River Station) as a retirement gift and a thank-you. Dyer had saved Honey's life two years earlier during a rescue of this ship at night, when Honey fell between the ship and the lifeboat and broke his ankle. Note that the display shows the brig at night.

The main case depicts 6 models. Three of them, the *Eshcol*, *Jason* and *Portland*, are covered in an attachment together with the *Arctic* and the *Whidah*, also on display in their own cases. The other three are below.

The fishing boat, *Henrietta*, built in 1917 and sailed around South America to Australia by Captain Peter Sawyer of Truro with his new bride Dorothea in 1937. The ship's log and an account of the trip is in the museum's archives. A much larger model of the *Henrietta* is on display in the sanctuary of Saint Mary of the Harbor on Commercial Street in Provincetown.

The black two-masted plumb stern ketch is a late nineteenth century sailor's model. The model was made at the time the ship was in use by a sailor, probably aboard it at the time. Typically sailor models are out of scale but correct in their details, since the sailors didn't know too much about scale but knew a lot about what they used every day. While this model was found in Truro, it is of a type more common in England and may not be local.

The lifeboat on the wagon is a USLSS lifeboat from the Pamet River Station. Note the red throwing stick in the bow used to heave a line to the wreck, and the steering oar in the stern for greater maneuverability. There is an actual steering oar from the Pamet River station on the wall behind the model case.

Other objects in the room include:

-A ships strong box: It takes 4 keys to open it, shared amongst the captain purser, first mate etc., so no one individual took the responsibility for its contents . In regular ships the strong box was entrusted to a captain whose word was law at sea and had one key. So this one is probably either from a navy ship, where the crew's pay and ship's funds were under the joint care of a quartermaster and various ship's officers, or a packet, where the purser had the responsibility for the ship's passengers. The construction is late eighteenth century.

-Harpoons, killing lances and flensing irons mounted on the wall: The shorter harpoon was first used to attach the whale to the whale boat.

The whale, once harpooned, would tow the whale boat until it was exhausted, at which time the whale boat would pull in the rope attached to the harpoon and come along side it. The whale would be killed with the longer killing lance. It was then towed back to the whale ship and tied along side where the blubber was stripped off by men using "flensing" irons standing on a platform hung over the side of the ship. You can see one on the *Eshcol* model. Large blocks were used to pull the blubber aboard in long strips. You can see them on the model beside the platform called a "cutting-in stage."

-Eel spears and wooden fids: Fids were used to splice rope and make and open knots.

-Tafrail logs: These were used to measure a ship's speed. It was towed behind the ship, and the vanes caused it to spin. The speed through the water could be determined by the number of revolutions per minute.

-A boarding pike: This item is not related to whaling or fishing. It is a defensive weapon used to repel boarders attacking a ship. It was used like a spear but usually it was braced on the deck with one's foot and held upward to impale attackers coming over the rail. They are rare. This one may be from the British warship *Somerset* wrecked in Truro during the Revolution, or it may be from the privateer *Reindeer*. It is circa 1780 to 1820.

-Twenty-eight Foot New Bedford Whale Boat: This is hung on the wall and its name refers to a type, not a description. Not all of this type were 28 feet nor were they all from New Bedford. It's completely equipped and ready to go. All the gear is in position. Note the line tubs holding the harpoon lines that hitch the whale boat to the whale, the short harpoons in the bow and the killing lances along side. The little hatchet is to cut away the line in the event the whale dove deep and threatened to pull the boat under. The line was made fast around the post in the stern. Had it been tied to the bow, the whale would have pulled the boat apart.

-The stern post of the *Portland* : This is displayed by the door. It was brought up in the nets of the fishing boat *Jimmy Boy* and verified from the builder's plans in Bath, Maine. This is just a piece of the post. The whole rudder post was longer. The *Portland* is on the bottom 5.3 miles NNE of Highland Light. One can see the wreck site through the window by the model of the *Portland*. In fact the model is roughly pointed at it (stern first).

-Binnacle or compass from a late nineteenth century ship: This stood just ahead of the ship's wheel. There is one on the stern of the *Jason* model. The big iron balls are used to adjust the compass to

compensate for the iron in the ship.

-A half-model from which the whale ship *Eshcol* was built in 1841 in Truro: This is hung on the wall near the model case. Half-models are decorative today and there is one of a nineteenth century steam ship over the entry way purely for looks. But, in 1841 half-models were used to build the ship itself. The model was carved until the builder and buyer agreed on its lines. Then the layers of wood in their carved model were taken apart by removing the pegs on top and the slices were used to lay out or "loft" the dimensions of the ship's frames.

The model was often presented to the shop's owners when the ship was launched painted and labeled as seems to be the case with this one. This is a rare early model.

-Quarter board of the *Kate Harding* : In the nineteenth century the name boards of wrecked ships were salvaged and hung all over the place, or so it seems from old photos. This one is from the *Kate Harding* , wrecked in Truro in 1892. There were two, one on each side near the stern called the quarters at the time. There were also transom boards on the back and sometimes the name was on either side of the bow, as it commonly is now, usually in only one of these places, seldom in all.

Elsewhere in the museum:

There are 2 small covered dishes with Samuel Evans, the only survivor of the wreck of the *Jason*, depicted on the them with the wreck in the background, sold as souvenirs of the wreck.

Upstairs on the wall of the third bedroom on the left is a nineteenth century Grace Darling print. Grace Darling was a folk hero who made many heroic rescues in the nineteenth century. She became a lighthouse keeper taking over when her husband died and she regularly went to the aid of shipwrecked sailors near her lighthouse using the little boat assigned to the lighthouse.

There were other women like her, among them Ida Lewis in Narragansett Bay and Maddaket Millie at Nantucket. There was no requirement for lighthouse keepers to go out, but these women did in heavy seas and storms in little boats time and again and saved many lives. They were true heroines of their time.

In the Courtney Allen Room, there are a number of models of small boats including fishing dories and whale boats. There is also a British ship of the line model, probably intended to depict the *Somerset* wrecked in Truro during the Revolution. The *Somerset* was a hated symbol of

British tyranny; the flagship of the blockade fleet. It was used to shell Bunker Hill (not very effectively because it couldn't elevate its guns enough to hit the American positions). It is mentioned in the "Midnight Ride of Paul Revere." He rowed under its bow on the way to warn Lexington and Concord, and he salvaged the guns after the wreck.

The freighter was built by Courtney and never finished, but it is a charming reproduction of an early twentieth century Tramp Steamer, rust and all, of a type that passed by Highland Light by the hundreds early in the century.

Daniel Sanders,
1998

The Jason

The Jason was wrecked one mile north of the beach path at Balston beach Truro, December 5, 1893, just at dusk.

Twenty four of her crew of twenty five were lost. One, Samuel Evans was saved. He held onto a bale of jute from her cargo and was washed ashore where the life saving service picked him up. The Jason was a large Iron Ship 290 feet long from Liverpool, England. She was engaged in the wool trade from Australia, normally bringing coal outbound around the Cape of Good Hope to British coaling stations and returning with wool.

On her last voyage, she collided with the British steamer Trelawry in the English channel outbound for Australia and was delayed for repairs. Then, when off Madagascar she was blown down by a waterspout and partially dismasted. She put into Madagascar for more repairs and delays. When her original captain was badly injured in the blowdown, he was replaced by her first mate George McMillan. It was the closing years of Sail. This probably was his last chance to become a captain. He was determined to make the most of it. Being too late for the Australian wool season, he unloaded his coal at Calcutta, and took on a Cargo of jute used for string and burlap in the mills of New England. With luck the new captain could make a profit in Boston and return to England to get back into the wool cycle and hold his new job. It was not to be.

He made a near record passage around the Cape of Good Hope, up through the South Atlantic and on December 4, 1893. After 12 days of cloudy skies during which he could not navigate to make course corrections, he found himself off New York, south and west of his course. He got his position and a chart from the New York pilot boat. Resolving to make up lost time, he decided on a short cut, close around Cape Cod and into Boston, a dangerous risk at that time of year. He should have been well out to sea. As he cleared Montauck point, a New England Nor'easter was building up. Being unfamiliar with New England, he did not see the weather signs and held his course. At daylight on December 5th, he found himself near shore off Chatham, MA in a full NE storm with the wind on shore. Once in such a position, a square rigger cannot easily turn. To do so it must point the sails into the wind and loose speed for a short time. If there is shore downwind or Leeward (a Lee shore) and the wind is high, it may likely back down onto it before completing the turn.* Captain McMillian decided to tack as close to the wind as he could and hope to clear the cape but he was too close. All day long he held the wind and sailed slowly up along the beach, the life saving service crews following his progress by telegraph and on foot. Just at dusk, 1 mile north of the Pamet River life saving station, now Balston

beach, the patrol following him north saw him hit. Probably because of the strains from her blow down off Madagascar, the Jason broke apart just behind her forward cabin. Samuel Evans had gone forward to handle the jib tack. The rest of the crew were aft to handle the braces. The captain had decided too late to chance a tack (or turn) knowing he could not weather Peaks Hill Bars to the north. When the ship broke in two, Evans was washed into the roaring surf. As Jute bags poured out of the hold, he grabbed one and rode it to shore.

The rest of the crew were back on the stern now aground on a bar as the bow broke away and plunged forward. The lifeboats were washed away by the waves and the jute was out of their reach. They climbed into the back or mizzen mast to escape the waves, but the mizzen forestay led forward of the break and was not holding. The weight of the men collapsed the mast into the sea and they were all lost. 16 were washed ashore dead. 10 were never recovered.

The Jason remains there in the sand, a little over half a mile out in two widely separated sections, easily located because of their size and her iron construction. It is however, a very long dangerous swim. There are strong currents and rips.

The model is based on the plans of the builder for her sister ship the Mermus. The colors are also those of the Mermus. Both were built in the same yard and owned by the same line, British Leyland. She is a type known as a Cape Horner. The photos of the wreck confirm the type as one can see the turtle back. The ship is designed for use off Cape Horn. The rounded turtle back is designed to shed water from following waves and the weather deck on the bow serves the same purpose. When loaded the Jason was completely sealed from the deck line down and could operate with her decks wash. Note the large relieving ports on the deck rails designed to let waves which came over the side out. The crew lived in the forward cabin. Offices and passengers lived in the stern under the quarter deck. The Jason was an iron ship. The model is built from wood from the Jason's forward Cabin collected by a little boy, David Lewis, who went down with his class to see the wreck and who collected pieces that came ashore as souvenirs.

Most of the Jason material in the museum was in fact collected by this group of children who went down to the beach with their teacher from the school in Truro center to visit the wreck. They donated their childhood collections to the museum in their old age as the Truro historical society was forming.

9-56

Samuel Evans stayed in New England for a few months raising money selling his pictures posed dramatically in front of the wreck. He also sold little ceramic boxes with his picture on them. He then returned to England and shipped out on the Mermus to Australia for wool. All hands were called out off the Cape of Good Hope. Evans had caught his foot in his blanket in the heaving ship as he turned out. His head hit the deck. He knocked himself out, and died 2 days later never regaining consciousness. It was less than a year since the Jason had sunk. He was buried at sea in the Indian ocean.

The men who washed ashore dead were loaded into a wagon and carried to Wellfleet where they were buried in a common grave in a section of the cemetery reserved for that purpose. They were: George McMillian her captain, Archie Galbreath, Pete Black, Joe Owen, Art Dawes, Bill Young, Hugh McLean, Murphy, Casse, Caines, Chris Nilson, Fred Hemmington, Charlie Anderson, Antoine, Mike Mulligan and John McHugh. The rest were never found - John Walker, Bill Sharp, Ed Hole, John Callaghan, John Sullivan, Bill Cotter, Jerry O'Leary, Charlie Johnson, Charlie Russell and Pete Ross.

* The great outer beach of Cape Cod is a Lee shore in a northeast storm and therefore thousands of shipwrecks lie along it; lost in much the same way as the Jason, caught off a Leeshore, unable to point to windward enough to clear it and unable to turn at the last moment.

Dan Sanders 1992

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19-57

The Portland

On November 26, 1898, a Saturday afternoon during a four day Thanksgiving holiday, the Portland, a steamship owned by the Eastern Steam Ship Lines left Boston for Portland, Maine carrying about 175 people. It was one of two ships on a daily Boston to Portland run. The other was the "Bay State" which normally would have left in the opposite direction, this time from Portland for Boston. The Bay State stayed at the dock.

There were signs of a severe Northeast storm brewing, the fledgling United States weather service had predicted one. In fact two lows combined to the East of Cape Cod to form a once in a century storm still remembered as The Portland Storm. One which sank over 140 other ships before it ended.

No one will ever know why the Portland's captain Hollis Blanchard elected to put to sea. He had been reprimanded a few days earlier for being overly cautious. A failure to sail threw the back and forth schedules of the two ships off and cost the company money as potential passengers switched to the competing railroad.

The Portland had barely cleared Boston harbor before it began to snow. Over the night the winds blew to hurricane forces, 80 to 90 miles per hour. The seas built to mountainous heights.

The Portland was a side wheeler with guards or platforms, built out to the edges of the paddle boxes both to reinforce the paddle boxes and to provide extra cabin space. With these guards the Portland could not turn in a heavy sea. As soon as she lay sideways to the sea the huge waves would breakup under the guards and make the ship unstable. Her vertical walking beam engine and high stacks made the situation worse. The Portland was not seen again after leaving Boston harbor. We can be sure that once it became clear to Captain Blanchard that the seas were building, he could not turn back. Note also on the model that the ships guards go around the stern. She cannot run before the wind for the waves behind her would smash the stern to bits. The captain held her bow into the wind through the night of the storm being pushed eastward. It seems likely that her captain intended to let her slowly back down under the lee or shelter of Provincetown but without modern navigational aides and in poor visibility he was not successful. Late the next day Sunday, it was still snowing at 4:00 p.m. when her whistle was heard off the back shore of Truro by the life saving service. Later, pieces and bodies began to come ashore. No one was saved .

The pieces in the museum were mostly collected at this time, just after the storm, as debris from the wreck came ashore. They were picked up by children and saved as souvenirs. These same children, grown old, donated their treasures to the Truro Historical Society's Museum at it's founding.

9-58

The Model: The Portland was built of wood in Bath, Maine at the Shipyard still in business there. The model is based on the building plans which are still on file and on 7 photos available from the Mariners Museum in Newport News, Virginia. The paddlebox color* is based on a larger model of the Portland in the Old State House in Boston which was built as a memorial to one of the women lost by her brother immediately after the wreck. Her brother copied the "Bay State" which was of course still in operation. In fact he copied the Bay State exactly so the Boston model differs from the Portland plans in small details. The Truro model follows the plans.

The Portland was a paddle wheel steamer of a type common on the East Coast at the time. The long guards necessary to encase the paddle box and increase the available space made these ships vulnerable to storms and they were usually used only for short coastal trips.

Contrast the "Portland" to the "Arctic" which was an ocean going Paddle wheeler of an earlier era and without the guards. Paddle wheelers did not last long in open Ocean service.

The Portland had a "walking beam" engine common at the time. One large steam piston drove the beam which is visible on the top of the model, up and down with a huge crank rod. A smaller rod visible on the same side of the beam moved the steam valve back and forth. The walking beam transferred that motion to another rod on the other side which cranked a large crank shaft between the two paddles across the ship. In a ship the size of the Portland, this was a huge engine which turned over very slowly at few revolutions per minute. Walking beam engines were very inefficient and used a lot of coal but they needed very little maintenance and lasted indefinitely. Many outlasted the ships they were in and were reinstalled in new ships. The two large smoke stacks and boilers were side by side. This was because if they blew up, they blew out through the side rather than from the middle of the ship. There were two so that if either one blew the explosion was much less severe than if one had exploded. The age of boiler explosions was over and had been, for a generation, but the public still feared them. The Portlands side by side stacks which look strange to us, were reassuring to the travelers of the time. The tall smoke stacks provided a better draft to the fires below, and spread the sparks, hopefully beyond the ship. Tall as they were, some sparks fell on the decks. The upper decks. were not used much by people for this reason.

The Eshcol

The Eshcol is a small whaling brig built in Truro in the Magoun Sleeper shipyward at Parmet harbor a few hundred feet up river from the present parking lot. It operated out of Truro for many years, mostly in the Atlantic.

Whaling began early in Truro. The pilgrims exploring in December of 1620 found the remains of a shore whaling station at the base of Corn Hill near the Indian Village where they found the corn. They found a large kettle for boiling whale oil, a shed made with boards in the European style and the grave of a European, all that remained in winter of the location of a summer shore whaling station. The men at the station would have remained on their ships but their methods of catching whales prior to about 1720 was to chase them ashore or kill them and drag them ashore. In either event they were processed on shore. Whaleships prior to 1720 were transportation to and from a suitable shore. Whales were not caught as sea as in later years. The English, Dutch and Basgues had whaled the New England Shore for a century prior to 1620. In fact, in the summer of 1620 over 100 ships left Plymouth, England to fish and whale in New England. Only the Pilgrims brought women and children and planned to stay.

Once they had established themselves, the Pilgrims set up 2 whaling stations, one at Wellfeet at Great Island, (still Great Island) and one at Truro at Cold Harbor, now Pamet Harbor. These soon passed out of control of Plimouth plantation but by the end of the century they were flourishing enterprises. When the Quakers settled Nantucket they came to the cold harbor station and hired a whaleman, Ichabod Paddock to teach them shore whaling.

Truro's first whaler, the "Seed Corners" dates from this time. Shore whaling ceased to be profitable in the Early 18th century , the whales having moved off shore. In the early 18th century, whaleman learned to hunt, catch and process the whales from ship. During this time, Truro had 2 whale-ships.

By the time of the Eshcol, Truro still had 2 whalers, the second one being the "Lydia and Sophia".

The model itself is based on the same half hull from which the original was built, also in the museum. The deck layout and head structure is based on the Truro built whaler "Antartica" from the same yard but owned in Provincetown. The Antartica was broken up in New Bedford in the 1930's but not before she was thoroughly photographed for the Smithsonian records. The structure under the bow sprit called the head rails and cheek knees marked the ship as distinctively lower Cape built. The rest of the detail is based on the registration certificate which survived.

The distinctive features of a whaler include, the "try works" a brick oven with two kettles for boiling the whale blubber to oil. The "cutting in stage" hung over the side on which the men stood to cut the blubber off the whales, the heavy tackle for pulling whale blubber aboard, the chase boats and the two hoops on top of the mast where the lookouts stood.

The Eshcol was very profitable returning her investment every two years. She was owned in a system of shares by a large number of people, all Truro residents.

Her name comes from a Reference in Bradford's history of Plymouth Plantation drawing an analogy between Truro and its corn with the plain of Eshcol in the Bible from which the Israelites brought back grapes. Eshcol means Bountiful in Hebrew. The idea came from a sermon on Truro's role in the pilgrims survival the first year, preached in a Truro commemoration in 1820. There was a move to change the Indian name Pamet to Eshcol at the time.

References: Alfred Cook "whaleships and whaling" is good for details of whaleships and contains photos of the Provincetown whaler "Antartica". Starbucks the "American Whale fisherie" in Two Volumes is the source for shore whaling along Cape Cod. Bradfords History describes the shore whaling base at Truro in 1620 and records of the later shore whaling stations at great island and Cold harbor are at Pilgrim Hall.

Dan Sanders

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9-61

The Arctic

The Artic was not wrecked at Truro and in fact is not a Truro ship. Her owner Edward Knight Collins was a Truro native living on what is now Depot Road overlooking the harbor.

His Collins liners were the first true Ocean liners. There were 4, the Atlantic, Pacific, Arctic and Baltic. They were not the first steamships. There had been a number before them, but they were the first to cross the ocean under steam without relying on sail on schedules, which were by far the fastest of the time, under 10 days New York to Liverpool. They introduced luxury accommodations, bridal Suites, central heating, (Collin's invented the steam radiator for the purpose), gourmet meals, entertainment in a Grand Saloon with stained glass windows, a men's smoker, a women's sitting room and even a barber shop. For the first time ocean travel became a pleasure in itself.

The Collins liners were made of wood 280 feet long, 45 feet wide and weighed 2855 tons. They were powered by 2 cylinders, each, 95 inches in diameter. The fuel consumption was enormous, 87 tons per day all shoveled by hand. They carried a crew of 150, including a band, and 250 passengers.

By the time Collins founded the Collins line he was a rich man. He had founded an earlier line of sailing packet ships. The "Dramatic line" and had been a successful shipping broker prior to that. He was P. T. Barnum's best friend and a prominent figure prior to the Civil War.

As the Collins liners set record after record the public flocked to them. Enthusiasm reached peaks that the great oceanliners would generate in later years. The rich and famous travelled the Collins line. Jenny Lind the "Swedish nightingale" came over on the Arctic for the first American tour sponsored by P. T. Barnum. Speed and luxury sold tickets. The steamers were driven as hard as the clippers they were supplanting. Then, on September 27, 1854, going full speed in a Grand banks fog the Artic crashed almost head on into a small French screw steamer, the Vesta. The Vesta was made of iron and her watertight bulkheads kept her afloat despite having lost her whole bow. The Arctic, made of wood sank with more than 300 people, including Collins's wife and two children. Like the Titanic generations later, there were not enough lifeboats. One lifeboat went to the aid of the Vesta considered by Captain Luce of the Arctic to be in the worse shape. The Vesta ran over it in the fog as her captain turned to return to NovaScotia 100 miles to the West. He survived. The iron bulkheads intended to stiffen the ship in what was than a new form of construction held.

On board the Arctic the crew discovered water pouring in as it put out the engine room fires and with them the pumps. Panic took control. Two more lifeboats wre launched full of passengers and capsized. The fourth and last, holding mostly crew did get away but was never heard of again. All the women and children and most of the men were left on the sinking ship.

Captain James Luce and a few of his officers determined to go down with the ship, climbed to the top of the paddle box to await their fate. As the ship sank the paddle box tore away and floated free. The men on it survived and were picked up 2 days later. The captain's young son, with him on the first trip, had been with him on the paddle box but had fallen off and been killed as the box separated. Some 70 people had been floating on the forward hatch. One was saved. Several people were picked up in the water holding on to wreckage.

This wreck greatly influenced ship safety rules to come. The Arctic was steered from a little cabin on the stern, where sailing ships had been steered for 2000 years, but on the Arctic the helmsman could not see where he was going because of the cabins ahead of him. He used a compass and received directions from a crew member on top of the paddle box. Those directions came too late to avoid the Vesta which the helmsman could not see. To remedy this, Collins built bridges between the paddle boxes on the remaining liners and moved the ship's steering wheels there. These were the first ships bridges. Red and green side lights, running lights and fog horns were made mandatory after this wreck. The Arctic didn't have them. Adequate lifeboats would await the Titanic.

Collins survived the loss of his family and held the line together until 18 months later when the Pacific went down. He than suffered a nervous breakdown. He sold out his interest in the line and retired, dividing his time between Truro and New York, frequently, going for long walks in both places. One night he did not return from a walk in New York and was never seen again.

The Collins line had been heavily in debt. With the loss of 2 ships it had not been able to meet the terms of a lucrative U.S. mail contract and lost it. A fifth liner the Adriatic, larger than the first four, was completed late and had mechanical problems. The line went bankrupt just before the civil war. The Baltic and the Atlantic became troop ships during the civil war. It was the Atlantic that removed the union troops from Fort Sumpter.

The model is based on the many pictures and articles in the magazines of the time, mostly Harper's weekly. The hull form is calculated from the hydrodynamic texts of the time given her horsepower, from her engine bore, stroke, steam pressure, and revolutions per minute.

References: "The Sway of the Grand Saloon", a history of the great ocean liners covers the Collins line in detail. "Women and Children Last" is about the wreck of the Arctic. Both books are out of print but are common in Libraries. For some reason this rather dramatic series of events and in fact Edward Knight Collins himself have dropped from the public memory, but the Arctic was the Titanic in the memory of the 19th century and a trip on the Collins line was the height of fashion before the Civil War.

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9-64

The Whidah, Captain Bellamy and Goody Hallet

In the hours before dawn April 26, 1717, the Whidah, a pirate ship, loaded with Treasure, Captained by the already famous pirate "black" Sam Bellamy, was caught in a howling spring Nor'Easter. It ran aground off Cahoons hollow in Wellfleet. Bellamy was returning there to spend the summer with his lover, a self proclaimed witch Goody (Maria) Hallet, who had been pregnant with his child the previous summer when he left. Only two pirates survived that wreck, Bellamy was not one of them. The pirates had captured another ship the Mary Anne, loaded with wine. It too had run aground and several pirates on it had also survived.

This is perhaps all that is known. The combination of shipwrecks, Pirates, Gold and Witches made a story that has remained in the folklore of New England ever since, Generations of Cape Cod grandfathers have told the story and pointed to the wreck site. In fact, up to the end of the 19th century and early into the 20th what was held to be the "iron caboose" of the Whidah could be seen at very low tides. A caboose in 1717 was a shelter for the helmsman. Recent efforts to raise the Whidah's Treasure have rekindled the old stories and in fact identified the "iron caboose". It proved to be the stove. Research in conjunction with the archeology of the Whidah tends to raise some concerns about aspects of the old stories but the folklore as I heard it as a kid from my grandfather and others is substantially this:

In the summer of 1715, the pirates Sam Bellamy, Ben Horngold and Paul Williams, with 2 single masted 40 foot sloops entered Wellfleet harbor and anchored under the lee of Great Island with plans to visit the Wellfleet Whaling Tavern. Bellamy had heard of a beautiful girl, Goody Hallet, a witch who frequented the tavern dressed in a blue dress with red trim and a floppy large blue hat. At times she wrapped slow match in her hair as a ribbon. Slow match was a slow burning string used to fire the cannons of the times. She would light the slow match and dance to the music of a fiddle, smoke swirling around her as she danced. As the music became faster and faster she would take off her clothes one by one - until (you have to use your imagination since this is an 18th century story). She did this when Bellamy arrived, and he fell in love and spent the summer of 1715 with her. Goody who's real name was Maria was a self proclaimed witch. There were many in the colonies despite the occasional hanging of witches. The common English folk still retained elements of the old prechristian religions and many who believed in them considered themselves witches. Goody seems to have followed the old ways.

Captain Bellamy spent the summer of 1715 with her and after a winter of pirating in the Caribbean he returned to spend the summer of 1716 with her as well. When he left in the summer of 1716, Goody was pregnant. She bore his child in the early winter of 1717.

Bellamy's exploits, the ships he captured and his philosophies of piracy are well documented both by the pirates who survived the wreck and because he wrote letters and made speeches to the captains of the ships he captured. They in turn passed on these stories upon their return to England. Much of this material was used by Daniel Defoe in his contemporary book, "The Golden Age of Piracy". We draw our present view of pirates largely from this book and thus Bellamy influences our present view of pirates more than any other single pirate. His "free Prince" speech is commonly associated with all pirates. "I am a free prince with as much right to war on other nations as any prince" etc. Bellamy dreamed of starting a new nation based on democratic principles for all and might have done so on Cape Cod if things had gone differently.

Passing over a great many Bellamy exploits, in the fall of 1716, he, Horngold and Williams captured the Whidah in the Windward passage. The captain of the Whidah having put up no resistance despite having the vastly superior ship, was allowed to return to England in Bellamy's ship while Bellamy took the Whidah. After a very successful year loaded with Gold, ivory, and other treasure including 44 guns, which since she was designed for 18 probably contributed to her instability, Bellamy, now a rich man, sailed once again for New England and Goody. He arrived in New England waters in April 1717 and captured several more ships, the last a small ship the Mary Anne. In the traditional story the Mary Anne is 40 feet long, a pinky, pointed on both ends. Bellamy threatened the captain of the pinky with death if he did not guide him to Wellfleet and put some pirates on the Mary Anne to carry out the threat. The pirates got drunk on the wine encouraged by the Captain named Crumpstey. They drank until they passed out. Crumpstey keeping his stern light burning bright in the dark stormy night lead the Whidah into the shallows of the great outer beach where there was enough depth for the little Mary Anne but not for the Whidah. The Whidah grounded on the bars. The storm waves tipped her over and broke on her again and again till one by one the pirates drowned and were washed into the sea - Horngold and Williams were accompanying Bellamy in two other ships which cleared.

Two survived to testify, John Julian a Mashpee Indian, and Thomas Davis from Ireland. Bellamy was drowned. The trial transcript for the captured pirates including those on the Mary Ann, tends to shed doubt on the role of the Mary Ann in luring the Whidah to her doom. The Mary Ann was also wrecked and Crumpstey her captain drowned. So much for modern scholarship. I prefer the old story.

9-66

The good people of Wellfleet, proper, the part of the town of 1717 that centered around the meeting house, had been looking for an excuse to hang the witch Goody, but she had been protected by the pirates, particularly Bellamy, the Whalers, and the other unsavory characters who frequented the whaling Tavern.

As soon as they knew Bellamy was dead they sought out Goody. She too had found out that the great ship wrecked almost at her back door contained her lover and with him her dreams of riches and respectability. She returned to her house, dressed once again in her blue dress with the red trim and the great floppy saucy blue hat that she had been saving for Bellamy, and turned to meet the villagers. She then did what one might have expected any real witch to do but which few did. She admitted it and threatened to put a hex on the Villagers. She pointed her finger at the leaders as they came up her path. "Yes" she said, I am a witch but come one more step and I will give you blood to drink. Your cows will dry up and your piglets die" - The traditional witches curse. They stopped terrified. She lived out her years in Wellfleet and died there near the revolution. Her daughter, Bellamy's child, never married and when Goody died, she buried her in the back of her garden.

But while her body is at rest her soul is condemned to roam her garden for her sins till the day of judgement. Sam Bellamy cannot rest either condemned to roam in the same place, the two never to meet. When the wind is full in April and the moon is out you can see them in Goody Hallet's garden. Goody in her blue dress, her hat brim flapping, will point at you and utter the witches curse. As you turn towards the beach to escape, the apparition that emerges from the sea and confronts you will be Captain Bellamy.

What happened to the gold? The traditional story has the good citizens of Wellfleet removing it prior to the arrival of the king's representative, Cyprian Southhack. They buried it in their cellars, lied to Cyprian, and used it years later to build the little village into the town it was later to become. Cyprian's report does indicate the wreck was plundered as was the practice of the time. Some of the cannon were removed and mounted on the cannon hills of several of the towns.

Cyprian Southhacks report contains a mention of a sloop coming in and anchoring along side the Whidah. It was gone by the time he would get out to the wreck. This seems to suggest that Williams or Horngold or both heard of the wreck and came for the gold. Southhack would have no way of knowing about them or recognizing their sloop. If the good citizen's of Wellfleet didn't get the treasure more likely than not it is somewhere on Block Island where these two partners of Bellamy had homes. (Horngold lived there with his mother). They were never heard of again.

9-47

The Ship Model depicts the Whidah as it left England in 1715. It was, until captured by Bellamy, a British West African slave ship, 100 feet long, 18 guns and a "Gally". These attributes are sufficient to define it, much as one could make a model of a "57 blue Ford Convertible" from that description alone. The colors of the British West African ships are known. Their hull shape was defined by the Admiralty design system of the time. A galley is a very specific type of ship. A galley lacked the high forecastle and extra quarter decks characteristic of earlier years. It had an open gun deck amid ships and a beakhead forward reduced from earlier years but more pronounced then it would be by the revolution. Its only link to the galley of earlier centuries was that it was a long low warship that could be rowed.

Bellamy's flag as described in the Golden Age of Piracy is on the stern. The flags of the Crown, England and the West Africa company fly from her masts. The figurehead was a British Lady painted white when the Whidah left England. That of the model is painted to resemble Goody Hallets traditional blue dress picked out in red and her floppy hat. (On no historical evidence whatsoever. If I were Bellamy I would have repainted it and I have it on the authority of his ghost that he did.)

A Whidah is an African bird, and the slave trade port in Africa now in present day Dahomey.

Resources

The story has been passed on in great detail on the Cape over the centuries. This narrative is based on that of my grandfather Daniel Worcester of Sandwich and that of my Wife's grandfather, David Lewis of Truro.

For source material "The Golden Age of Piracy" by Daniel Defoe has a great deal on Bellamy and the Boston Trial transcript of the Pirates survives in its entirety at the Society for the preservation of New England antiquities. Cypian Southhacks wreck report also survives with the location of the wreck carefully charted.

There are several books but a definitive one awaits the completion of the Whidah wreck site.

Edward Rowe Snow has told the story of the Whidah in several old books now out of print but available in many libraries.

9-68

The Wellfleet Whaling Tavern was archeologically excavated a number of years ago by Pilgrim Hall. The material uncovered and the source material on it is at Pilgrim Hall on Main Street, Plymouth. The Wellfleet Whaling Tavern was begun by the Plymouth Plantation and remained part of the Old Colony until it's absorption by the Massachusetts Bay Colony at the end of the 17th century, hence the connection with Pilgrim Hall. The site was one of 2 early shore whaling stations established by the Plimouth Plantation (the other was at Corn Hill Truro, than "cold harbor) in the 1660's. It evolved into a tavern surrounded by a small frontier like settlement at great Island that by the early 1700's was one of several Cape Cod pirate havens.

Dan Sanders 1992

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7-69

1999

The Indians of Truro and the World Around Them

(Talk, Oct., 1997, Archaeology Week, Daniel Sanders)

Two Indian cultures have lived in Truro, first Archaic and than Woodland-Algonquin.

Archaic

The Archaic Indians were nomadic hunter-gatherers. They probably arrived soon after the glacier retreated around 12,000 years ago. The earliest Indians are referred to as "Clovis" after their distinctive spear heads which were first found in Clovis, New Mexico. No Clovis points have been found in Truro, but they have been found in southeastern Massachusetts. and no doubt Clovis people hunted mammoths here. We can think of them dressed in furs and hunting in bands in a much colder climate than we have now.

The Truro Historical Society does have a number of distinctly fluted Archaic points and there is one Archaic harpoon. They are all similar to some found near campfires around New England that were carbon dated to about 9000 years ago.

The fluted points are small spear points launched with the help of a throwing stick called an atlatl. Archaic Indians hunted the large animals of their time by getting up close to them with these spears. Bows and arrows were far in the future.

Generally, the larger corner notched points were for large Archaic spears. The notches enabled them to be securely tied to the spear so it could used for repeated thrusting without the point coming off. The unnotched points were for smaller spears and later arrows, and were intended to come off in the animal after which it could be tracked until it died.

The largest corner notched spear heads are the earliest for the larger mammals of earlier times, such as moose and elk, and earliest of all, , mammoths.

Woodland/Algonquin

About 1,600 years ago the Archaic nomadic hunter-gatherer culture was displaced by a new culture, the woodland Algonquin. They had migrated across the continent until they reached the east coast. They brought with them a common language (Algonquin), agriculture, the bow and arrow, ceramics and a common set of values and beliefs. They lived in settled villages surrounded by cultivated fields. There were three such

villages in Truro when the Pilgrims arrived, one at Pond Village, on at the Pamet River, and one near Cobb Farm. The Pilgrims described the village at Pamet River as composed of 10 to 12 wigwams or weetoos. Weetoos were dome-shaped huts made with bent over saplings covered with woven mats inside, and bark on the outside, with furs added in the winter. The village was located on the north side of the river just behind Corn Hill.

Most of their food came from farming. Hunting, fishing, and gathering roots, nuts and berries only supplemented it. They were good farmers and had plenty. When ever they were asked, they had enough to share with the first English settlers.

The Algonquin were very hospitable. It was an honor to share, and a dishonor not to. Their legends abound with stories of people who gave the last of their food to another, often a stranger, and as a consequence, died an honored death. Theirs was a shame culture. Honor was all important, and shame was intolerable. Shamed Indians were shunned and they usually left their village.

The Algonquins were peaceful. They settled their differences with the help of wise old men and women called Sachems, whose words and decisions were completely respected. The process usually included elaborate eloquent arguments, singing and dancing, fierce talk and threats and even games of chance or skill, but seldom war or bloodshed. Murder was rare and rape unheard of.

The Truro Indians characteristic of their culture avoided initial contact. They left their village as the Pilgrims approached. But, once contact was made, they were friendly and hospitable. They supplied food to Plimoth on a number occasions and within 2 generations they adopted the English way of life. No Truro Indian fought in any Indian wars on either side and there were no clashes. For the Truro Indians, as for most Algonquins, it was an easy transition. They were farmers by nature and their religion had many things in common with Christianity. They respected the English technology (metal tools, houses, cloth etc.) and wished to share it.

Appearance

The men were tall and thin with fine features. When the Pilgrims and Pamets met for the first time, half of the Indians were taller than the tallest Pilgrim, John Alden at around 6' 2". Alden however, was much heavier set and stronger. For example, both the Indians and the Pilgrims loved to wrestle but from the English perspective at least the Indians were poor at it. John Alden wrestled 2 or 3 Indians at a time, at least

once at the Pamet village, to everyone's enjoyment including apparently, the Indians. It wasn't just the Truro Indians who were tall. Massasoit (great chief of the Wampanoags), Samoset (his envoy to the Pilgrims) and Squanto (their guide) were all taller than Alden.

They were tattooed and they painted themselves (usually red) for important occasions. The first settlers called them red men not because of the color of their skin but because of the color they painted it.

They were used to the cold. Winter dress was a breechcloth, leggings, moccasins and one animal skin over one shoulder. In storms they added another skin on the other shoulder.

Women added a skirt, short in summer, long in winter. The women were shorter than the men, "comely" to the Pilgrims, and very shy.

Long bows

Their bows were 5 or 6 feet long and 50 or 60 pounds pull, much more powerful than generally assumed. Such bows could have penetrated the Pilgrim armor but for the Algonquin it never came to that

Arrowheads

Well over half the the Truro arrowheads are made of flint, the nearest source of which is almost 100 miles away. The Indians were used to traveling long distances for supplies. Soapstone for bowls was gathered at Soapstone Mountain in Connecticut, 200 miles away. They often made these trips as holidays and the whole family would go along to trade and visit, usually at certain specified times of the year.

The majority of Truro arrowheads are triangular, a type fairly uncommon elsewhere in New England. But, the type is common in the Adena culture in Ohio. The Adena's legends tell of a religious conflict in which one group refuses to honor there great chief with a human sacrifice and are banished to the east. Truro also has an Arena medicine pipe found here, used by a medicine man to suck out demons . Together these suggest that some of the displaced Adenas may have settled in Truro (about 1500 A.D.).

Athletics

Most Indian men could run 20 or 30 miles in 4 or 5 hours. In 1626, when the *Sparrowhawk* was wrecked in Eastham, a Nauset runner carried the news to Plimoth in 7 or 8 hours, which is two marathons back to back. When the ship *Fortune* passed by Truro on its way to Plimoth in 1621, a Pamet Indian ran to Plimoth with the news and got there ahead of the ship.

Women could carry 80 pounds on their backs 20 to 30 miles in a day.

Who were the Pamet Indians?

At their first meeting, the Pilgrims asked the Indians who they were and they replied, "Pay-0-mets," or "We are of this place." It was not their name or even the name of the place, but it came to be the name the Pilgrims used for the place we now call Truro.

In 1656 the Indians at Pamet petitioned the general court for recognition as a praying Indian or Christian congregation calling themselves Meeshawns which means "Great winds people". In fact, if they had any sense of tribal identity at all they probably thought of themselves as Nausets, although their arrowheads and those of the Nausets at Orleans are somewhat different. The chief of the Nausets when the pilgrims arrived was Aspinet. He died in 1622 and he was replaced by Mattaquason, a long term friend of the Pilgrims.

In fact the Algonquins seemed to have little or no sense of tribal identity at all. Their allegiance was to village and family. They recognized a common bond among them that they called, "Nim-miss-issinok," or "We are all one ," and they recognized others (Iroquois) as "yo chappa-chasm," or "There the way divides." They never used the word Algonquin. It was coined later to describe there language and culture.

So the Indians of Truro we call Algonquin in culture and Pamet in tribe, probably thought of themselves as Nim-miss-issinok from Meeshawn, Nausets under their chief Aspinet at first and then Mattaquason.

Religion

The Algonquin religion had many things in common with Christianity, which may explain why so many adopted Christianity so quickly. They believed in layers of existence like the European thinking of the time. The universe was in layers like an onion. They lived on the surface of the Earth. Below them dwelt an evil spirit, "Abbomocho or Hobbomoch." Above them the moon, the sun and the stars were in three layers, and above the stars was the great God, "Cantantowit" who seldom dealt with men directly. Of the same substance as Cantantowit was the Great Spirit or "Manitou," and also of the same substance, lesser Manitous in all aspects of life. There were also evil spirits, "Kit-poos-gee-noos. There had even been a Manitou named, "Keitan" who had walked among men as one of them healing and teaching a message of peace and love.

They also had a flood story. Cantantowit displeased with the evil in

the men he has created selects from them a few who have pleased him and leads them to a high mountain. They wait out the flood there, sending animals down one at a time to see if the flood has passed. First, the beaver, and last the rabbit. When rabbit didn't return it was safe to descend.

The Algonquin value system is spelled out in the legend as Cantantowit's reasons for his selections. There was a significant difference, however. To the Indian Cantantowit and Abbomocho were two aspects of the nature of things. One does not win out over the other. Both were respected.

After death, the Indian dwelt for a time in the shades of the living in the places he had known in life and then ascended to the the stars in the southwest to Cantantowit. They could return in spirit if needed, and to help the living.

The World Around Them

The Algonquin culture extended north to the Abernakis in Maine, a different culture thought to be the descendants of the earlier displaced Archaic Indians, and west to the Connecticut River, the "long tidal river" in Algonquin. To the west of the river were the warlike Iroquois, completely alien to the Algonquins. The river separated them. The Iroquois were the Indians of the French and Indian Wars and generally what we think of when we think of Indians, because so much was written about them during those wars. But they were very different from the Algonquins. The Algonquin culture was assimilated by the mid-seventeenth century and not much was written about them.

Neither group used the name Iroquois or Algonquin for themselves. They are the words they used for each other. Algonquin means, "people of the other side" in Iroquois and Iroquois means, "evil snakes" in Algonquin.

The Iroquois tribes on the western side of the river were Mohawks and Mohegans. Around 1500 some of the Mohegans crossed the river and migrated along the shore of Long Island Sound raiding the Algonquin villages as they went. By 1620 they had established themselves along the Narraganset Bay. The Algonquins in their path were terrified of them and called them "Pequots" or "people eaters." The Mohegans, far from being insulted adopted the name Pequots for themselves.

The Algonquin villages in the path of their advance formed a league for mutual protection from the "people eaters" and called it the Wampanoag confederation, "People of the ponds." It was not a tribe. It was a league. In 1620 Massasoit, the great chief of the Wampanoags

invited the Pilgrims to join the Wampanoag League for mutual protection. They did so, ensuring a peace with the Algonquins and stopping the Pequots who feared there guns and swords and who thought the could spread disease at will. So while the Pilgrims were Wampanoags, the Pamets were not. They never joined the confederation. The only Cape Cod Indians to do so were the Mashpees of Sandwich who were a lot closer to the Pequots than the Pamets were. Mattaquason was a good friend of Massasoit and of the Pilgrims but he did not lead his people into the confederation.

Incidentally, Massasoit was not his name, it was his title, "Great Chief." His name was Ousamequin, or "Yellow feather," and he wore a yellow feather sideways in his hair which was unusual. The Algonquin did not usually wear feathers as they are often portrayed, and never wore war bonnets as the western Indians did.

The Indian Wars

The Pequot War in 1637 was a civil war among the Pequots. The Wampanoags did not enter in. In fact, no Algonquins did. It was between Iroquois tribes.

There was a shaky peace between Massasoit and Cannonicus, great chief of the Narragansetts from 1621 to 1637 when Cannonicus died. The Pequots then split into two factions along tribal lines. They had a greater sense of tribal identity. One chief, Sassacus of the Mashantucket Pequots, resumed the old Pequot practice of raiding. The other chief "Uncas" dropped the term "people eater," adopted the old tribal name "Mohegans," and joined with the English seeking to displace Sassacus and become the great chief. Sassacus continued raiding, avoiding the Wampanoags and the settlements of Plimoth plantation and concentrated on settlements of the separate Massachusetts Bay Colony which had no Indian treaty like the Wampanoag one. When this became intolerable to the Massachusetts Bay Colony, a combined army under Captain George Mason and Uncas with his warriors tracked Sassacus to his fort at Mystic, Connecticut. In the early morning hours they used flaming arrows to set the fort on fire and killed everyone who tried to escape, women and children included (the Pequot Massacre).

The Pequots were completely defeated. The few survivors were placed on a reservation in Ledyard, Connecticut. Uncas , now great (and only) chief, returned to his village on the Thames River, now Uncasville (each to build casinos 350 years later).

The Pequot threat was gone and with it the need for the

confederation. The Wampanoags had never entered the War. Pequots had fought Pequots. Uncas had far more Indians engaged than Mason had English soldiers.

King Philip's War (1676)

There was peace between Massasoit and the Pilgrims to his death in 1661. He had 4 children, 3 boys, Wamsutta, Sunconwhe, and Metacom, and a girl, Mione. The Wampanoag Confederation had split amongst them and the squaw Sachem, Awashonks. In 1676 Governor Prence of the Plimoth Colony heard rumors of Indian unrest and he summoned Wamsutta to Plimoth. Wamsutta said there was nothing to the rumors and refused to come but the small group sent to get him forced him to accompany them. Times had changed. The first Pilgrim leaders would never have treated Massasoit this way. Wamsutta (whose name means "Loving Heart,") was deeply hurt and offended as were his followers. He was treated kindly by Prence and lodged in his house, but he took sick and he died returning home. His wife Weetamoe and others close to him claimed he died of a broken heart and shame, and she turned to Metacom with his followers. Metacom had long favored a return to the old ways. He was a rebel the youngest of Massosoit's children (a child of his old age).

He took the name of King Philip, a name that to him held the power of the Kings of Europe and with Weetomoe's followers, he began raiding villages and settlements. The majority of the Indians had adopted English ways and the followers of Sunconwhe, Mione and Awashonks did not support him. A colonial army under Captain Benjamin Church with more Indians in it than English, greatly outnumbering King Philip, tracked him to his fort at Maushoupe "Mount Hope"s near Warren, Rhode Island. He was surrounded and killed by an Indian as he tried to escape on August 12, 1676.

Thus ended what little was left of the Algonquin Indian culture and the Wanpanoag Confederation. Mione's children took pride in their traditions, language, and heritage and preserved it generation by generation until it was written down in the nineteenth century. Massasoit's last direct descendant, Teewallema, died in 1928.

The English settlements were pushing westward to the Connecticut River and beyond. Within 20 more years they would confront the Mohegans and Mohawks, the warlike relatives of the old Pequots in the French and Indian Wars which would continue to the Revolution.

9-78

History of Truro and the October Gale

The name "Truro" is derived from the Cornish word meaning "place of the hill" and our town is believed to have been named for Truro, the English coastal city in Cornwall which is surrounded by hills. The names Dyer, Higgins, Paine and Rich were common in that area of Cornwall and were the among the names of the original settlers of our Truro in the late 1600's. Incorporated as a town in 1709, Truro began its life as a community closely connected to the sea. Only three miles across at its widest point, its position hugging Cape Cod Bay to the west and keeping its "backside" to the Atlantic Ocean to the east enables a follower of the sun to watch it both rise and set over water.

Early inhabitants were up long before the sun, however, tending **small farms**, taking live stock to common grazing lands, getting corn ground at local windmills, and, of course, going **fishing.** Cod, mackerel, haddock, shellfish and whales were plentiful in the eighteenth and early nineteenth century, and most men made their living as fishermen. East Harbor, open to the bay where Beach Point cottages now are, let into Pilgrim Lake and sheltered fishing boats while Pamet Harbor, originally opening into the bay at Cornhill, was deep enough for a fishing fleet and a boat building yard where a number of vessels were built and fitted for local and Grand Banks catches. Although **whale boats** sailed from Truro in the familiar manner of whale killing, whaling stations in Truro are thought to predate even the Pilgrims' arrival, and at that time and later whales were killed from the shore by driving schools to the beach, much as the Native Americans had done. In addition to fishing, Truro men were involved in "foreign and coastal freighting" --sometimes world wide trade--and, at least in the mid 1800's learned their theory of navigation from the Truro Academy kept by J.H. Davis. Another early ocean industry was **sea salt harvesting.**

Life on land in the early years centered on home and church and school. Examples of each of the sizes of the traditional **Cape Cod house**--half, three quarter and full--are evident in the town today, and some of the oldest of these houses are near the museum. Usually placed in protected spots well back from the water, these steep pitched houses presented a minimum of vertical resistance to the often unrelenting winter winds. **Domestic life** seems to have been arranged by a lot of Yankee ingenuity and thrift. And a tendency to **recycle and relocate** buildings. Lacking the high tech house or lighthouse movers of the 20th century, Truro residents were floating or "flaking" (dismantling) homes and even churches and setting them up in new places.

Church and its maintenance and hiring and housing the minister seem to have been among the earliest preoccupations of settlers at the end of the 17th century. The first meeting house (1709) stood on the Hill of Storms and served as a landmark to travelers and sailors long before the lighthouse at Highland was built. The site of this church (dismantled in 1840) is the North Truro burying ground, visible from Rt 6. It is this church's congregation who in 1827 moved to the present

Congregational Church with its Paul Revere bell. We now locate this church as near to **Town Hall** [circa 1850], then one identified it as "south of the windmill" and near an early Methodist meeting house. Other churches included one at South Truro--a **Methodist meeting house** destroyed by lightening in 1940--and the **Christian Union Church** (1840)in North Truro village and **Catholic churches** at Pond Village and Truro Center which are turn of the century buildings. At least today no one is expected to last through hours of service and two long sermons!

School was kept by the first townspeople in various homes; later we know of schoolhouses (some of the one room variety) appearing at North Truro (the present School House Gallery), Truro center (now the location of Pamet Realty), N. Pamet Rd, Longnook Rd and So. Truro (The last three buildings no longer exist). If the teacher was not a local person as in the case of **Miss Holsbery** (who retired in 1907), she or he could expect board and room in the neighborhood as part of the remuneration.

A living made from the sea is a hard and dangerous one, and the list of Truro fishermen and traders lost at sea or as a result of disease or disaster in boats is a long one. And, as if the hardships of this way of life were not enough, local shipping was plagued in the early 18th century by **pirates** stealing cargo and privateers impressing men for English warships then involved with the long series of wars with the French. Truro's exposed position has always rendered it vulnerable in times of war or anticipated attack--witness the early warning system and Air Force installations of this century--and in every war Truro has been taxed and willing to provide men and money for our country.

The town underwent a dramatic identity crisis in the late 1800's. Shebnah Rich's population figures tell something of the story: he says that in 1794 the town had 1,320 people, a number which grew to 2,051 in 1850, but declined to less than 1000 in 1880. In fact, 1850 seems to have represented the peak of a flourishing year round population; today the figure is around 1600. Why? Primarily, the harbor filled in, fishing fell off, and the heart went out of making a living in the old ways. But as some poets have said, no one ever really leaves Truro, and many people who went to work elsewhere returned for the summer, and they and the **railroad** (1872) and the packet boats to Ptown brought more summer visitors, and the transformation to seasonal resort was effected. At first, hotels, like the **Highland House**, and boarding houses, like **one on Castle Road**, and cottage communities like the ones at **Corn Hill and Ballston Beach** offered shelter, food and entertainment. Later the automobile made possible motels, summer homes, and all the attendant businesses, seasonal and some year round, that that involves (Truro's current summer population is around 16,000).

The buoyancy of the post 1850's Truro spirit is clear in so many ways, from the artists and writers who have worked and recreated here to small businesses like the **Fishnet Industries** who have used what was available to create a product that allowed people to take something of the sea home with them. The danger for any summer resort today is, of course, that it will be

overrun, and it is, in many people's minds, Truro's good fortune that the National Seashore stepped in in the 1960's and acquired over half of the land in the town in order to preserve it from further development.

October Gale

Much of the character of the old Truro, its preoccupations and its suffering are recalled by the story of the October Gale of 1841. The fifty-seven men and boys in seven vessels lost their lives in what, today, we would term a hurricane (and for which fishermen would receive ample warning from meteorologists). People at home, recovering from the usual storm damage to home and farm (and saltworks) sustained as well this heavy personal loss: it is said everyone in town lost a relative or close friend in the fleet. Trips to Georges Banks in rugged sail boats represented days of travel, and these fishermen were far from home when disaster struck. Of the nine boats that set out, one, **Matthias Rich's** Water Witch, returned with its captain and crew. One, Joshua Knowles's Garnet, sank but the men were rescued; another, Solomon Dyer's Pomona floated in bottom up to Nauset Harbor with the boys dead in the cabin. None of the other men, boys or boats was ever found.

A story from the Dyer family illustrates both the importance of fishing at this time and the depth of the tragedy. Ebenezer Dyer (1781-1852) and his wife Betsie Dyer (his distant cousin) raised their six sons and two daughters on North Pamet Road, and each son listed his occupation as mariner while both daughters married mariners. We know they did well enough--one trip of a small schooner in 1839 returned with over $200's worth of mackerel, cod, haddock and oil--for sons Nathaniel and Benjamin, at age 26, were able to build the houses nearby their parents' where Liz Dyer Haskell and I now live. All eight of the sons and daughters of Ebenezer and Betsie were born in Truro, married local people and are buried in Truro, all buried but Solomon, who as the twenty three year old captain of the Pomona was lost at sea in the October Gale. He left a young widow, Sarah Jane (Atkins) Dyer who, two months after losing her husband and her brother in the storm, gave birth to the couple's only child, Solomon Jr.

Of the next generation, some Dyers remained in Truro, but as if to illustrate the great change, or turning tide, as Shebnah Rich calls it, a number left. Our (Liz's and my) great grandfather, Nathaniel Atkins Dyer, tried to make a go of a clothing business in the town's center, but finally gave it up in 1856 and moved to Somerville to join numerous other Truro people, including J.H. Davis, the teacher of navigation and keeper of the Truro Academy, mentioned above. There in Somerville, Nathaniel settled with his wife--a Truro girl--and started a family. His son, our grandfather was the first in his line of Dyers since colonial times not to be born in Truro, but he returned summers and in retirement to the family home, and in anticipation of Truro's new role as "summer place" began a small real estate business. And so our modern age began.

Carlotta Dyer Zilliax

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9-82

TRURO HISTORICAL MUSEUM
Docent program - category FURNITURE
Breene Wright

The Highland House Museum collection features American Victorian furniture. Authorities date American Victorian from about 1840 to 1910. Influenced by the revival of Gothic, Elizabethan, Baroque and Rococo styles in England, the new American Victorian was an eclectic mixture adapted to American tastes, pocketbooks and manufacturing techniques.

Design and pattern books, published simultaneously in New York and London, were used in newly opened (it's the time of the Industrial Revolution) workshops and small factories. The workshop director designed the furniture which was then made by, primarily, unskilled labor. Lowered labor costs, innovation in construction techniques and changes in materials made mass produced furniture available in a lower priced furniture market.

The Musuem Lobby

The registration desk is a good example of commercial furniture from about the time when thisbuilding opened, 1907. Used for guest registration and storage of business records.

Round backed captain's chairs and 2 deacon's benches were used at the Truro Town Hall until the 1960s.

Rosewood secretary is good example of a higher quality Victorian piece. Thought to be American Empire because the impression given is of stateliness, the column legs and detail of beading around the glass door panels.

Courtney Allen Room

On south wall sits a unique reversible bench given by Irving Wheeler, Truro resident. In the late 19th Cen. the Village Hall, North Truro was a social center for Truro residents and summer people. Feature acts perfored on Saturday nights at either end of a large room. The benches with reversible backs didn't have to be moved; the backs were simply changed from back to front. Wheeler restored this bench with pieces of old broken benches as a gift to this museum.

American Reed Organ made by Loring & Blake Organ Co. Gift of Orlando P, Snow. Compare it to organ in room #5 on second floor.

The cane seat occasional chairs are Sheraton Style reproductions.

9-83

Kate Harding Room

3 chairs from the S.S.Portland. This elegantly furnished sidewheel steamer,carrying 300 passengers and crew,sank in a snowstorm on November 27, 1898. Some of the wreckage was found by a surfman of the Peaked Hill Bars Life Saving Station. The chair with Ionian column legs was originally upholstered in leather, and design derived from the Sheraton Style (early 19th Cen.). The two bentwood chairs are wood which has been steamed, bent and shaped. This method of construction dates back to early American chairs (Windsor).

Large Center Room

2 desks. Miss Betsey Holsbery,b.June 26, 1845 -d.Aug.27, 1933, taught in the Wilder School (now a real estate office) 50 years. Her walnut desk is typical of primary school teachers' desks of the post Civil War period. Student desk is also typical of same period. Note tribute to Miss Holsbery and class photo of 1931.

Set of mail drawers from North Truro's first post office which was in the residence across from the North Truro post office today.

Table palette used for 50 years by Truro artist Jerry Farnsworth. Portraits he painted are here in the museum.

Wickerwork chaise from the Peaked Hills Bars Coast Guard Station home of Eugene O'Neill in the 1920s. The building later fell into the Atlantic Ocean. Wicker furniture and other forms woven from willow twigs, an age old technique, became fashionable after the Civil War and continue to be popular today.

Upstairs - Rooms 1 & 2 exhibit furniture designs and features of the most popular American Victorian styles. Each room has a set of matching furniture then called a suite (popularly pronounced suit). Sets were manufactured in workshops or factories.

Room #1 combination of woods light and dark
twin beds
bow front dresser with glass knobs
acorn and oak leaf motif was in great demand. Also seen on child's bed in room #4 and adult bed in room #17
chair with cane seat and turned legs & ~~back~~
balloon-back, small waisted chair

Room #2 painted and decorated furniture, note scalloped edge on high headboard and dresser mirror frame
marble top table
tall turned legs on table
bracket feet on chest and wash stand

Two samplers are unusually simple having only alphabets without pictorial design motifs

9-84

Room #3

The mattress on maple bed with turned legs rests on rope webbing.

The cradle belonged to clipper ship Capt. Atkins Hughes, "Merchant Prince" of foreign trade, owner of cranberry bogs, the trap fishing weirs and fish cold storage plant in North Truro. The fabric lined leather trunk was also his.

Room #4

Again the popular acorn & oakleaf motif on child's bed

Room #5

Child's potty chair fitted with rockers from the home of Benjamin Dwyer, father of five children born in the 1830s.

Child's chair painted black with book rack on right arm said to have been in Old Bound Brook School, then school #5, both in Wellfleet. The wickerwork high chair could be a doll chair. Compare size and construction to wicker child's chair in room #17.

Old organ from a Truro home

Room 15

Late Victorian child's rocker with stenciled panel on back
Child's maple rocker 24" high made for Henry I. Collins (b. 1870) found in Collin's house on Ryder Beach Road, South Truro

Old sea chest with metal handles contains 8 maps and charts used by Capt. Atkins Hughes on his clipper ship after the Civil War. See his cradle in Room #3.

Slant top desk property of Warren Small of High Head. Vague influence of Gothic revival design in shape of glass panels in doors.

Large green velvet sofa, fine quality design and materials possibility rosewood.

6 sided stand holds oil lamp,

9-85

Room #17

Furniture from the home of Ephrim Dyer, one of three homes on North Pamet Road owned by members of the Dyer family for over one hundred and fifty years.

Note the popular acorn and oak leaf on bed's head and foot boards, the walnut marble top table with the elaborate frame that holds the top., the graceful horsehair (widely used fabric in this era because it wore like iron) and the wicker child's chair with the wicker skirt in back.

9-86

19th CENTURY CLOTHING

The history of costume is fascinating and the Truro Historical Museum has interesting examples of what was worn over a hundred years ago. In order to understand some of the changes clothing has undergone and the examples in the museum, a quick overview will help. Nearly all the clothing in the museum is from the 19th Century. This Century was an exciting time of growth and prosperity. Many immigrants arrived. Those who became farmers working outdoors wore a loose fitting linen or cotton shirt called a smock. Trousers were usually worn under the smock. In the middle of the 19th Century farmers began wearing high waisted pantaloons held up by suspenders. A shorter white shirt tucked into pants replaced the smock. By the end of the Century, these pantaloons developed into overalls which of course are worn by many farmers today and our teenagers.

Rural women wore simple dresses made of cotton, wool, linen or linsey-woolsay, a combination of linen and wool. On Sundays they added a shawl or clean apron if they didn't have a good dress. Their shoes were thick sturdy boots and hats such as mobcaps, bonnets or straw, were part of every outfit. Fabric shortly became easier to obtain and women could buy flannel and cotton at the general store to sew into garments for their family. Previously women had to spin the wool or flax into yarn and then weave it into fabric on a loom. Silks and satins used by more affluent people were imported.

Women living in towns or cities had much more choice in clothing. In the early 1800s, women wore empire gowns which were high waisted and made of nearly transparent fabric. Then about 1840 the crinoline was invented. This was basicly a hoop or frame work worn under a long full skirt with many petticoats. The blouse or bodice worn with the skirt was very tight and corsets and bustles were also worn to give a stylish small waist. By 1860, the style became exaggerated as in Civil War costumes. In the 1870s, the floor length skirt changed to become full at the hips and tight at the knees with a bustle worn underneath. The bustle and skirt increased in size and by 1880 the famous "hour-glass" figure became the fashion. Finally near the end of the Century simpler outfits began to be worn such as a blouse and looser skirt.

Mens fashions didn't change nearly so drastically as womens. In the early 19th Century gentlemen wore conservatively colored fitted suits rather than the more fancy and colorful ones of previous times. These consisted of trousers, a waistcoat and a coat. Most of the change in style was in the cut of the coat. The waistcoat was more like a vest and usually had two pockets in front for the gentlemans watch and fob. The most change in costume was in long pants instead of breeches, the knee-length pants of the 18th Century. Also pantaloons or tights were popular with a strap at the bottom like our present ladies wear. An interesting change was a crease front and back in the trousers.

The clothing worn underneath the fashionable outfit consisted for women of corsets, some laced very tightly and not replaced until the end of the Century with a camisole. They wore hoops, then bustles, all with petticoats until the end of the Century. By the 1830s draws or panties started to be worn and have been ever since.

Men wore cotton draws; previously they had worn none, and an undershirt. Some wore the one piece union suit. Cravats and ties were worn with suits; collars and cuffs added to dress shirts.

Hats were worn every day by both men and women. Men wore the top hat made of silk or beaver. In the 1850s the derby hat or bowler was worn until the end of the Century. Caps and "deerstalker" hunting hats were also worn. For women the popu-

9-87

lar mobcap wasn't discarded until 1860. Women liked bonnets tied under the chin and fashionable smaller fancy hats held on by long hat pins.

New additions to clothing were those used in sports such as hunting, riding, golfing, tennis, cycling, sailing and bathing. After the 1860s bathing in oceans and lakes was promoted and suitable garments developed. By 1890 bicycle riding was a popular sport and women could wear bloomers.

Children wore smocks over pantalets until age 4 then they dressed like their parents.

With the advent of new machines such as the sewing machine, clothing could be mass produced and by the end of the Century people could buy ready made clothes at stores or from mail order catalogues.

During the 20th Century, many changes occured. The active woman adopted men's ties, shirts and jackets for daily wear, and in general wore looser clothing. Men continued to wear somber business suits. But before World War I came a huge change in fashion. Corsets and fancy designs were discarded for the tunic dress and more praactical clothing. After the War skirts were raised to the knee and a more modern casual look that we recognize today had begun.

Customs of the times have to be noted here. Cleanliness was a new idea! It didn't catch on with our ancestors until the 1850s. Most people washed their clothing regularly but their bodies only a few times a year. It wasn't until the turn of the Century that the Saturday night bath became a tradition.

Also people didn't have the amount of clothing that is customary today. I remember my Mother who was born in 1895 saying she had a best dress, a second best dress and her school dress. Over these she wore an apron or pinafore. She was most happy when skirts and shirtwaists became popular and she could change her blouse every week.

We also need to remember that what was fashionable in the cities wasn't necessarily accepted in the rural areas and the social classes had different income levals. Many of the Museums examples of clothing are the "best" outfits. Not many of the everyday costumes got saved. They wore out or were recycled.

In the museum, the clothing articles are listed and described by the room where they are on display.

DOWNSTAIRS

I. Case on the left in the main room.

a. Jet-beaded bodice of black silk with high collar. Bead fringe. circa 1890 to 1910. This was a very dressy bodice to be worn with a skirt.

b. Velvet bonnet trimed with lace. Bonnets were by far the most popular hat in the 19th Century. A hat had to be worn with every outfit.

c. Phat Francis' Hat. This hat was worn by a local character and was said to be that belonging to President Taft when he dedicated the Pilgrim Monument.

9-88

Artists Represented in the T.H.S. Museum Collection

Courtney Allen - 1896-1969
At Courtney's initiative the Truro Historical Museum was founded in 1969. His biography is outlined in the Courtney Allen Room. He came to Provincetown in 1919 to attend Hawthorne's Cape Cod School of Art. During the summers of 1920 and '21, Allen and five other artists opened a coffee shop on the Lewis Wharf in Provincetown, owned by Mary Heaton Vorse, which had been the workshop and theater of the original Provincetown Players. They all played musical instruments (Courtney the tipelae, a ten string ukulele) and sang. It was Provincetown's first nightclub, the Sixes and Sevens. There were long lines to get in. Admission, 11 cents, favorite drink, the Etonia-gingerale with ice cream, and the favorite tune, Rose of Washington Square. Courtney met Erma Emmert Paul of Washington, D.C. at Hawthorne's school. They married in 1924. Erma was a fine illustrator, who worked for Harper's and Vanity Fair and the New Yorker. We're fortunate to have a room displaying Courtney's fascinating works in so many media.

Arthur Vidal Diehl 1870-1929
Diehl was an Englishman who, in his teens, left his family. He studied with Liugi Stefani in Milan, exhibited at the Royal Academy in 1889, then came to the states in 1891 penniless. To survive, he painted piecework on snuff box tops. He had a studio in Truro at Ballston Beach in the Pamet River Coast Guard Station in the summer and fall of 1912 and 1913, in Provincetown from 1914 to 1928. Fox Movie Tone made a one-reel short of Diehl painting and talking in 1921. He was a speed painter and could carry on a conversation while painting. Moffett's description: "Diehl would paint a dune or a beach scene in a few minutes while keeping up an entertaining, impressive, and largely one-sided conversation, for the benefit of the onlookers or prospective customers." In 1909, a reporter observed Diehl painting, in one day, twenty-five 9x12 canvases, all signed with different names, and sold as a lot.

Harold Dunbar - 1882-1953
A native of Brockton, studied in Europe. He was known for his landscapes and portraits. He gave art lessons on the beach in Chatham from 1915-1940.

Jerry Farnsworth 1895-1982
Helen Alton Sawyer 1900-
Both met at Hawthorne's School and were together in New York. They married in 1925 and after a few months travelling in France and Spain, bought their North Truro home. Helen, also known as Henka, had spent summers in Truro with her artist father, Wells Sawyer. Jerry called Henka a BORN artist and termed himself a MADE artist. Jerry's work is orderly, anecdotal, layer upon layer of pictorial construction. A very academic approach, whereas Henka attuned with phenomena of the world around her. Henka said, "Most of my landscapes are only started after I have looked at the subject matter or pieces of it for days, weeks, and sometimes years. By the time I paint the thing itself, its significance, its salient color relationships and its mood are so much a part of me, I can think of the painting as a manifestation of life and the natural world, and the subject as notes and indexes to procedure." Her painting, "Sailors Take Warning" of the Cape Cod Light is in the Pennsylvania Academy of the Fine Arts.The Farnsworth School of Art started up for summers in 1933, first in Wellfleet, then Provincetown and settled on Pond Road in 1940 - 1963. In winter, the school moved to Sarasota, Florida. Jerry's work is in the Met and the Whitney. Famous for his portraits, he painted President Truman, and Truman's 93 year old mother. In later years, Farnsworth preferred painting children, he also published three how-to books.

Marston Dean Hodgin 1903-
Exhibited at the Provincetown Art Association in 1924. He had a room on Standish Street at Mrs. Roderick's for five dollars a week. Paints were hard to find in Provincetown. Francois Verhayden sold paints he mixed from an old Dutch formula and filled the tubes by means of a sausage stuffer. All was recollected at Marston's retrospective show at the Art Association in 1994, cele-

9-89

brating his 90th year. He taught art at Miami University in Ohio and was department chairman from 1927-1963. He married Lucy in 1929 and came to Provincetown on his honeymoon. They bought the Bayberry Candle building at the end of Pond Road from Marion Blakeman in the 60's as their permanent home. Together, they spent long periods of time in the Mediterranean. Lucy's beautiful hooked rugs fill their home. In 1992, they wrote a booklet "Rhyming Around Greece", with Lucy's verses and Marston's watercolors and drawings.

Gerald Hoeffel, M.D.
Hoeffel was a Boston pediatrician who moved his large family to Edgewood Farm during his semi-retirement. They were in Truro about ten years. He studied with watercolorist O'Hara in Boston.

NIVISON
Josephine ~~Nivelson~~ Hopper 1884-1968
The Truro Historical Society is fortunate to own two of Josephine's paintings, knowing as we do how the Whitney Museum discarded the body of Jo's work that she left. The Hoppers built their summer home high on the South Truro hills in 1930 and returned annually for 35 years. A student of Robert Henri, Josephine continued to paint throughout her life. Edward and Jo each had a studio in their Washington Square apartment.

William Johnson L'Engle 1884-1957
Lucy Brown L'Engle 1889-1978
The L'Engles met and married in Paris in 1914, came to Provincetown in 1916, and settled on Longnook Road in Shebnah Rich's house in Truro in 1925. Bill received a degree in Naval architecture at Yale and studied at the Art Student's League and Ecole des Beau Arts and Academie Julian in Paris. Lucy studied with Albert Gleizes in Paris and with Charles Hawthorne in Provincetown. Lucy was an original member of the New York Society of Women Artists. Both were members of the Provincetown Art Association and exhibited regularly throughout their lives. They were close friends of William and Marguerite Zorach, and together, the couples and their children spent a summer in France in the 20's. In August of 1997, the Truro Historical Society exhibited their work and the Provincetown Art Association is planning a show in 1999. Truro's modernist L'Engles live on.

Ross Moffett 1888-1971
He came to Provincetown from Iowa in 1913 to study with Hawthorne and struck a life-long friendship Ed Dickinson. In 1918, while serving in WWI, he received the Chicago Art Institute prize, and in 1921, the National Academy Design Prize. In 1930, he sat on a jury for Carnegie International Exhibit with Henri Matisse. An amateur archaeologist, he published important papers of work to do with the archeology of the lower Cape. He wrote "Art in Narrow Streets", a booklet that is the most complete and accurate documentation of Provincetown's art colony and artistic life.

Caleb Arnold Slade 1882-1961
Born in Acushnet, Mass, he studied at the Art Student's League and Academie Julian in Paris. Among many other collections, the Isabella Stewart Gardner Museum has two of his paintings. Slade was known for his Bible paintings and senatorial portraits. He was a captain with the U.S. Army Engineers in WWI and served as a camouflage painter. In 1906, he married Irene Wells and they went to Europe for Arnold to study. He documented the war with sketches and paintings. In 1925, he purchased the abandoned Methodist Meeting House as his studio, then dismantled and moved it a mile to.his land over the Pamet, later known as Sladeville.

Edward A. Wilson 1886-1970
Born in Glasgow, Scotland, he was one of the founders of the Truro Historical Society. He came permanently to Truro in 1947. He was a fine lithographer who is remembered for his many Truro scenes. He was an award-winning illustrator of more than 70 books. He studied at the Chicago Art Institute with Howard Pyle, the father of modern illustration. Wilson wrote an account of his family's arrival and first day in Truro, June, 1918.

9-90

Report on TRURO AUTHORS FOR TRURO HISTORICAL MUSEUM

by Betty Bingham

December 12, 1997

Under the portrait of author Robert Nathan (probably done in the early forties) there will be a dozen books by Truro authors. Antique floral doorstops will serve as bookends.

FROM SHEBNAH RICH TO ROBERT REICH

Truro has a rich literary legacy. It all started in 1626 when William Bradford recounted his five days in Truro in MOURT'S RELATION. James Freeman from Boston, whose parents were from Truro, wrote the most detailed topographical description of any place in America in his TOPOGRAPHICAL DESCRIPTION OF TRURO published in 1794. Henry David Thoreau walked the lower Cape and his experiences were published in 1862.

Then we have TRURO, CAPE COD, or LAND MARKS AND SEA MARKS by Shebnah Rich (b. 1824) which was published in 1883.

In the twentieth century Truro was home, or summer home, to a host of authors.The collection presented in the Museum is limited. A comprehensive list of Truro authors compiled for the exhibit in Cobb Library curated by Joyce Edinberg is available from the curator Diane Shumway.

POEMS 4 by Alan Dugan was given to the library by the author in 1978, having been published in 1962. Alan Dugan is a distinguished poet who has won both the Pulitzer Prize and the National Book Award for poetry. His wife is artist Judith Shahn and they spend much of the year in Truro.

THE VOLUNTEERS by Steve Nelson, published in 1953. Nelson was a noted communist and lived in Truro until his death several years ago.

TALES OF A NEW AMERICA BY ROBERT B. Reich, published in 1987. Robert Reich stepped down as Secretary of Labor in the Clinton cabinet in 1997 and is now a professor at Brandeis University. He is a summer resident of North Truro with his wife and two sons.

JOURNAL FOR JOSEPHINE by Robert Nathan, published in 1943 is a story of wartime in Truro. Robert Nathan was a summer resident of Truro in the late thirties and forties. He was a prolific writer of light fiction whose most celebrated book was

9-91

PORTRAIT OF JENNY. He was a writer in Hollywood for MGM and worked on many film scripts and wrote THE BISHOP'S WIFE. He died in California in 1985 at the age of 91.

THE CHINA HANDS by E. J. Kahn, Jr, published in 1972. E.J. Kahn, Jr., known as Jack, bought a house on South Pamet Road in Truro in the mid 1950's and became a beloved member of the community. For five decades he was a writer for The New Yorker who took special pleasure in covering the Olympics for the magazine. In addition he was a prolific book author, including HARVARD, THROUGH CHANGE AND THROUGH STORM. His son Hamilton Kahn is editor of The Provincetown Banner.

GINNIE AND THE MYSTERY LIGHT by Catherine Woolley, published in 1973. Her first book for children was published by William Morrow in 1947 and fifty years later she is still writing. She is widely known in the field of children's literature and has also published picture books under the name Jane Thayer. Her voice at Truro town meetings is respected by all. Now a nonagenarian, she resides in Truro year-round.

MY PAMET by Thomas Kane, published in 1989. "Truro for more than forty years has been the extraordinarily lucky subject for the affectionate chronicles of Tom Kane". In addition to writing the columns collected in this book, he held the elected offices of town clerk and tax collector for forty years. He was born in 1916 and died in 1989.

THE PERFECT STORM by Sebastian Junger, published in 1997. Junger wrote some of this bestseller about the destructive northeaster of 1991 while in the summer home of his parents on Gospel Path in Truro. He described the residence as "under-heated" while he was writing. The book will be made into a film. Junger is well known in Truro for his keen interest in surfing. He resides in New York.

# # # #

Sources: Richard Whalen Truro historian
Personal knowledge
Book dust covers

9.

9-92

LIST OF AUTHORS INCLUDED IN EXHIBIT

Keith Althaus

Anne Bernays

Frances Biddle

George Biddle

Paul Brodeur

Gray Burr

Albert Z. Carr

R.V. Cassill

Paul Chavchavadze

Leila Coburn

Joan Colebrook

Davidson, Charles S.

John Dos Passos

Clarence Day

Alan Dugan

Phyllis Duganne

Hila Feil

Maria Flook

Waldo Frank

William Gibson

Susan Glaspell

Ernest Hartmann

Hayden Herrera

Budd Hopkins

Howard Irwin

Jack Johnson

Jane Johnston

Sebastian Junger

E.J. Kahn, Jr.

Thomas Kane

Justin Kaplan

Dexter Keezer

AMY KELLY

Steven Kinzer

Ferdinand C. Lane

Elinor Lipman

William Longgood

Peter Manso

Anthony L. Marshall

Edna St. Vincent Millay

Eleanor Munro

Anton Myrer

Robert Nathan

James Newman

Ruth G. Newman

Toby Olson

Ruth O'Reilly

Robert Reich

Shebnah Rich

Seth Rolbein

Sylvia Rothchild

Gilbert Seldes

John Skoyles

Michael Snell

Jane Thayer

Paul Todd

4-94

Wendy Day Veevers-Carter

Cameron Watson

Nancy Watson

Richard Whalen

Edward A. Wilson

Catherine Woolley

9-96

NAUTICAL

Ship Models

The Six Models in the Long Case-

The *Jason*, an English 3-masted iron sailing ship bound for Boston from Calcutta, wrecked in a storm one mile north of the entry way to Balston Beach, December 5, 1893 (Captain George McMillan). All but one of her crew were lost. Samuel Evans held onto a bail of jute from her cargo and was washed ashore. There are some small ceramic boxes in the ceramics case, depicting him in front of the wreck sold as souvenirs at the time. There are pictures of the wreck on the wall, and objects around the room that were washed ashore and picked up by the kids from the Wilder School who went to see the wreck with their teacher. The model is built with some of the wood from the *Jason*, collected by one of the kids (David Lewis).

The *Portland*, (Captain Hollis Blanchard), wrecked in the "Portland" storm, 5.3 miles NNE of Highland Light, November 26, 1898. The wreck site can be seen from the window, about half way to the horizon. The model is pointed at it (stern first). All 175 people on board were lost. In fact, about 140 other ships and 450 other people were also lost in the worst storm in New England history. There are newspaper articles and pictures around the wall, and many of the objects around the wall washed ashore from the wreck and were picked up by the kids from the Wilder School who went down to see the wreckage with their teacher. The *Portland* was a large paddle-wheel steamer with a "walking beam" engine. You can see the beam behind the smoke stacks on the model. The Portland was going from Boston to Portland, Maine. It could not make headway against the winds in the Portland storm and was blown east and south over 24 hours until it was wrecked off Truro.

The stern post (part of the structure that held the rudder) of the *Portland* is on the wall by the entrance. It was raised by Captain Joe Roderick of the fishing boat *Jimmy Boy* in his nets.

The *Eshcol* was a small whaling brig built in Truro in 1847 at the Magoun Sleeper Shipyard at Pamet Harbor a few hundred feet up river from the present parking lot. It operated out of Truro for many years, mostly in the Atlantic. The distinctive features of a whaler include the "try works," a brick oven with two kettles for boiling the whale blubber to oil, the "cutting in stage" which hung over the side on which the men stood to cut the blubber off the whales, the heavy tackle for pulling whale blubber aboard, the chase boats and hoops on top of the mast where the lookouts stood.

The *Eshcol* was very profitable, returning her investment every two years. She was owned in a system of shares by a large number of people, all Truro residents. Her name comes from a reference in Bradford's history of Plymouth Plantation drawing an analogy between Truro and its corn, with the plain of Eshcol in the Bible from which the Israelites brought back grapes. Eshcol means "bountiful" in Hebrew. The name came from a sermon on Truro's role in the Pilgrim's survival the first year, preached in a Truro commemoration in 1820. There was a move to change the name Truro to Eshcol at the time.

The half-model from which the *Eshcol* was built is on the wall beside the case. Half-models are decorative today and there is one of a nineteenth century steam ship over the entry way, purely for looks, but in

9-97

1847 half-models were used to build the ship itself. The model was carved until the builder and buyer agreed on its lines. Then the layers of wood in their carved model were taken apart by removing the pegs on top and the slices were used to lay out or "loft" the dimensions of the ship's frames.

The model was often presented to the ship's owners when the ship was launched painted and labeled as seems to be the case with this one. This is a rare early model.

The fishing boat, *Henrietta*, built in 1917 and sailed around South America to Australia by Captain Peter Sawyer of Truro with his new bride Dorothea in 1937. The ship's log and an account of the trip is in the museum's archives. A much larger model of the *Henrietta* is on display in the sanctuary of Saint Mary of the Harbor on Commercial Street in Provincetown.

The black two-masted plumb stem ketch is a late nineteenth century sailor's model. The model was made at the time the ship was in use by a sailor, probably aboard it at the time. Typically sailor models are out of scale but correct in details, since the sailors didn't know how to scale but they knew a lot about what they used every day. While this model was found in Truro, it is of a type more common in England and may not be local.

The lifeboat on the wagon is a USLSS lifeboat from the Pamet River Station (Balston Beach). Note the red throwing stick in the bow used to heave a line to the wreck, and the steering oar in the stern for greater maneuverability. There is an actual steering oar from the Pamet River station on the wall behind the model case. The boat was pulled to wreck sites along the beach.

<u>Models in their own cases</u>

The *Arctic* (Captain James Luce) was a Collins Liner wrecked off Cape Race, Nove Scotia, September 27, 1854. Her owner, Edward Knight Collins, was a Truro native who maintained a residence here throughout his life. His Collins Liners were the first true ocean liners to operate completely under steam without using sails. They were the fastest of their time sailing on a 10 day schedule from New York to Liverpool. They introduced luxury accommodations, honeymoon suites, central heating (Collins invented the steam radiator for the purpose), gourmet meals, entertainment in a grand saloon with stained glass windows, a men's smoker , a women's sitting room and even a barber shop. For the first time ocean travel became a pleasure in itself.

The *Arctic* rammed another vessel, the *Vesta*, and sank on September 27, 1854 with the loss of most of her crew and passengers including Collins's wife, two children and a brother. It was an event that paralleled the *Titanic* in the nineteenth century; not enough lifeboats, an unsinkable ship, prominent passengers, etc.

This wreck greatly influenced ship safety rules. The *Arctic* was steered from a little cabin on the stern, where sailing ships had been steered for 2000 years, but on the *Arctic* the helmsman could not see where he was going because of the cabins ahead of him. He used a compass and received directions from a crew member on top of a paddle box. Those directions came too late to avoid the *Vesta* which the helmsman could not see. To remedy this, Collins built bridges between the paddle boxes on the remaining liners and moved the ship's steering wheel there. These were the first ships' bridges. Red and green side lights, running lights and fog

9-98

horns were made mandatory. The *Arctic* didn't have them. Adequate lifeboats came after the *Titanic*.

Collins survived the loss of his family and held the line together until 18 months later when another of his ships, the *Pacific* went down and he suffered a nervous breakdown. He sold the line and retired, dividing his time between Truro and New York, frequently going for long walks in both places. One night he did not return from a walk in New York and was never seen again. There are prints of the Collins Liners including one of the wreck on the wall.

The *Whidah* was a pirate ship laden with gold that wrecked April 26, 1717 at Cahoon's Hollow. It was captained by the pirate Black Sam Bellamy returning from the Caribbean to visit his girl friend Maria Hallet (Goody) and a baby daughter he had never seen. Bellamy was drowned. Goody found his body and buried him in the garden behind her house south of the Marconi Station. Goody was buried beside him many years later by their daughter. Their ghosts are said to haunt the place,still called "Goody Hallet's Garden." The combination of pirates, gold, shipwrecks and witches slipped into American folklore and generations have passed it to the present.

The *Whidah* was a British West African slave ship captured by Bellamy in the windward passage a few months before the wreck. A whidah is an African bird and the name of a slave port.

The two-masted brig model in its own case is from the lifesaving service. It was made by Richard Honey for Joseph Dyer, (both from the Pamet River Station) as a retirement gift and a thank-you. Dyer had saved Honey's life two years earlier during a rescue of this ship at night, when Honey fell between the ship and the lifeboat and broke his ankle. Note that the display shows the brig at night.

-Other Nautical Items-

Over the door there is a quarter board from the ship *Kate Harding*, wrecked in 1892, and a photo of the wreck. It hung on the quarter, or side of the ship. In the nineteenth century these name boards were salvaged and hung all over the place to judge from old photos.

By the door there is a binnacle or compass from a late nineteenth century ship. This stood just ahead of the ship's wheel. There is one on the stern of the *Jason* model. The big iron balls are used to adjust the compass to compensate for the iron in the ship.

Near the door there is a hand operated fog horn from a late nineteenth century sailing ship, made mandatory after the wreck of the *Arctic*.

Around the room there are teak wood steps, chairs, capstan bars etc., picked up from wrecks by kids who donated them to the museum in later years.

There is a shop's strong box used for safe keeping. It has 4 keys to keep everyone honest. Construction is late eighteenth century.

There is whale boat hung on the wall as it would be hung from the side of a whale ship. It's completely equipped and ready to go. All the gear is in position. Note the line tubs holding the harpoon lines that tie

the whale boat to the whale with the short harpoons in the bow. There are killing lances along side. The hatchet is to cut away the line in the event the whale dove deep and threatened to pull the boat under. The line was made fast around the post in the stern. Had it been tied to the bow, the whale would have pulled the boat apart.

The whale, once harpooned would tow the whale boat until it was exhausted, when the boat would pull up along-side again and kill the whale with the lance. It was then towed back to the ship and the blubber was stripped off along-side with flensing knives. (See the *Eshcol* model for whale boats hung on a ship)

There are harpoons, killing irons, and flensing knives hung on the wall and over the door.

There is a boarding pike: This item is not related to whaling or fishing. It is a defensive weapon used to repel boarders attacking a ship. It was used like a spear but usually it was braced on the deck with one's foot and held upward to impale attackers coming over the rail. These are rare. This one may be from the British warship *Somerset* wrecked in Truro during the Revolution, or it may be from the Truro privateer *Reindeer*. It is circa 1780 to 1820. It is cut down. It was once 8 or 10 feet long.

There eel spears and wooden fids. Fids were used to splice rope and make and open knots.

There is a Tafrail log used to measure a ship's speed. It was towed behind the ship, and the vanes caused it to spin. The speed through the water could be determined by the number of revolutions per minute.

United States Life Saving Service Items

Each station was equipped with surf rescue boats on wagons that could be pulled along the beach to the wreck site. There is a model of one in the ship model case. There was also a beach cart with rescue equipment that could be used if the surf was too high to launch the boats. Some of that equipment is on display. The breeches buoy was used to bring people ashore. A small cannon was used to shoot a line across the wreck and that line was used to pull out a heavier line with the breeches buoy gear. There is a line flaking box below the breeches buoy that was used to hold the line so it wouldn't tangle as it shot out. The running blocks are displayed together with an instruction board to the ships crew. There is a clock case. The stations were spaced about 5 miles apart and beach patrols met in the middle at halfway houses to exchange tags and punch the clocks.

Elsewhere in the museum:

There are 2 small covered dishes with Samuel Evans, the only survivor of the wreck of the *Jason*, depicted on the them with the wreck in the background, sold as souvenirs of the wreck.

Upstairs on the wall of the third bedroom on the left is a nineteenth century Grace Darling print. Grace Darling was a folk hero who made many heroic rescues in the nineteenth century. She became a lighthouse keeper taking over when her husband died and she regularly went to the aid of shipwrecked sailors near her lighthouse using the little boat assigned to the lighthouse.

There were other women like her, among them Ida Lewis in Narragansett

Bay and Maddaket Millie at Nantucket. There was no requirement for lighthouse keepers to go out, but these women did in heavy seas and storms in little boats time and again saving many lives; true heroines of their time.

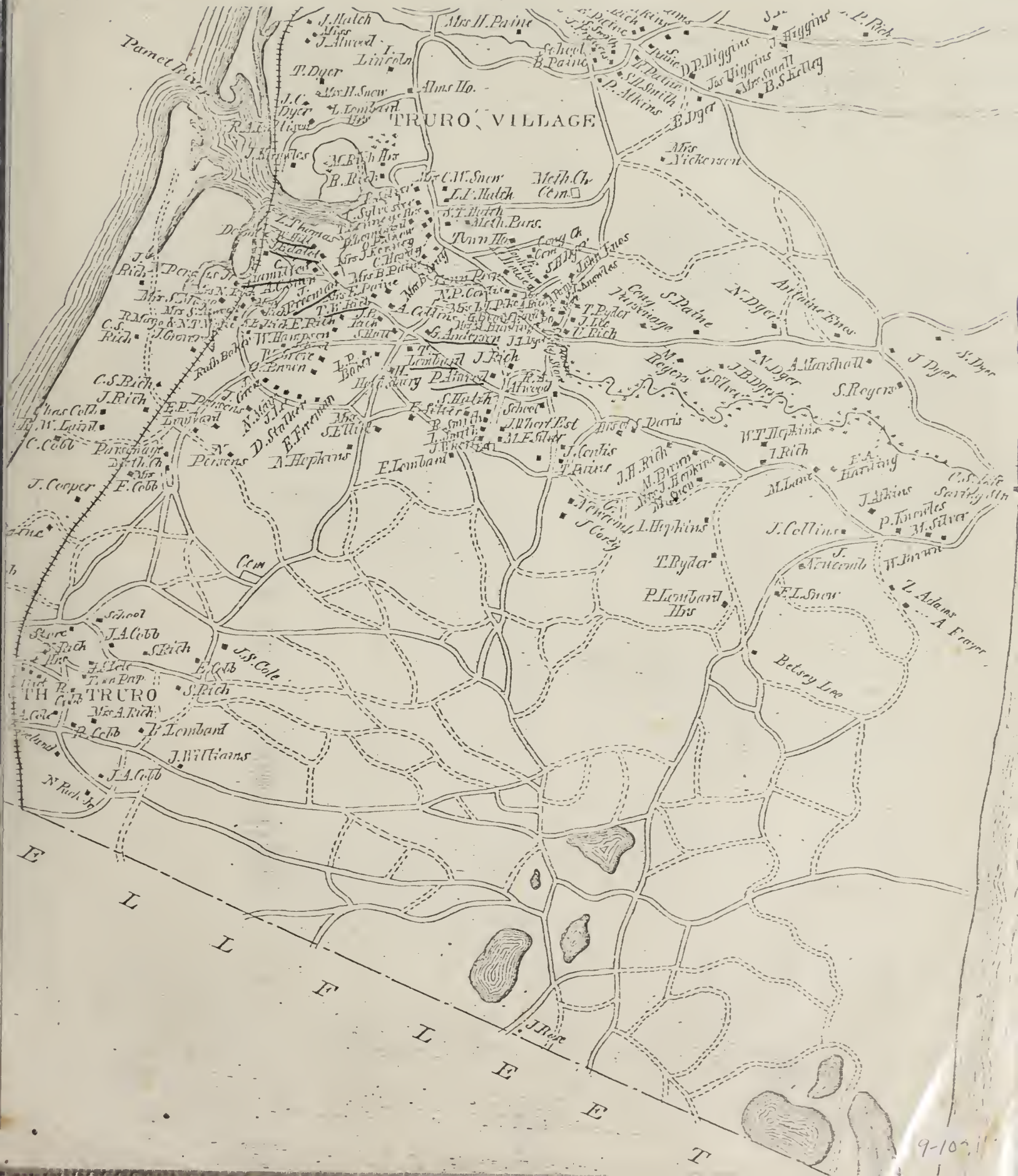
In the Courtney Allen Room, there are a number of models of small boats including fishing dories and whale boats. There is also a British ship of the line model, probably intended to depict the *Somerset* wrecked in Truro during the Revolution November 2, 1778 (Captain Aurey). The *Somerset* was a hated symbol of British tyranny; the flagship of the blockade fleet. It was used to shell Bunker Hill (not very effectively because it couldn't elevate its guns enough to hit the American positions). It is mentioned in the "Midnight Ride of Paul Revere." He rowed under its bow on the way to warn Lexington and Concord, and he salvaged the guns after the wreck.

The freighter was built by Courtney and never finished, but it is a charming reproduction of an early twentieth century Tramp Steamer, rust and all, of a type that passed by Highland Light by the hundreds early in this century.

Daniel Sanders,
1998

9-102

1880



TRURO VILLAGE
Pamet River
Mrs H. Paine
School
B. Paine
D. P. Higgins
Jas Higgins
Mrs Small
B. S. Kelley
P. Atkins
E. Dyer
Mrs Nickerson
J. Hatch
J. Atwood
T. Dyer
Mrs H. Snow
Alms Ho.
L. Lombard
Meth. Ch.
Cem.
Meth. Pars.
Town Ho.
Cong. Ch.
Cem.
S. Paine
N. Dyer
Antoine Enos
J. Dyer
S. Dyer
A. Marshall
S. Rogers
M. Rogers
J. Silver
J. B. Dyer
N. Dyer
T. Pyder
J. Lee
U. Rich
J. Rich
P. Atwood
S. Hatch
School
J. Whert Est
M. F. Silver
J. Contis
T. Paine
J. H. Rich
M. Brown
Mrs J. Hopkins
W. T. Hopkins
I. Rich
M. Lane
J. Atkins
P. Knowles
M. Silver
J. Collins
J. Newcomb
W. Brown
Z. Adams
A. Frayer
F. L. Snow
T. Ryder
P. Lombard Hrs
I. Hopkins
J. Corey
Betsey Lee
J. Rich
C. S. Rich
J. Rich
Chas Cobb
W. Laird
C. Cobb
Parsonage
Mrs Ch.
F. Cobb
J. Cooper
N. Persons
D. Stalker
E. Freeman
N. Hopkins
F. Lombard
Cem
School
J. A. Cobb
S. Rich
J. S. Cole
E. Cobb
S. Rich
TRURO
Mrs A. Rich
R. Cobb
P. Lombard
J. Williams
J. A. Cobb
N. Rich Jr.
J. Rose
E L L F L E E T

9-10

9-104

Truro Cemetery Commission
Robert Masson 1998

STATISTICS UPDATE 9/1/98
==========

		BURIED	NAMES	Possible additional Burials <1930	DATES
		=====	=====	=====	=======
OLD NORTH	OLDSTN	714	1229	+72%	1713 > 1875 (latest burial 1885)
	NORTH	646	678	+5%	1800 > 1930 (latest burial 1998)
	CENTER	154	195		1930 > Present
	SOUTH	36	69		1975 > Present
		---	---		
		1550	2171		
SNOW		659	787	+5%	1817 > Present
PINEGROVE		855	992	+9%	1796 > Present
CONGREGATIONAL		525	625	+15%	1810 > Present
CONGREGATIONAL	(new)	25	57		1969 > Present
METHODIST	\	431	536	+22%	1810 > Present
SACRED HEART		388	446	+2%	1868 > Present
NEW SOUTH		5	22		
TRURO WOODS					
		=====	=====	=====	
		4438	5636	836	

OLD STONE

13% 1713 > 1750===59% > 1800===98% >1850

OLDEST GRAVES
==========
Old Stone- 1713 #263-Paine Hannah age51
Pine Grove-1796 #200-Rich Reuben age23
Congregational-1810 #74-Lee John age38
Methodist -1810 #138-Rich Obadiah Capt.age35
Methodist-1810 #146-Snow Enoch age 7
Snow-1817 #118-Knowles Harriet age2
Sacred Heart-1868 #S2-11-Rose Mary G. age21

PREDOMINENT FAMILIES 1677 > 1930 PILGRIM LANDING 1620

	STONE	NORT	CTR	SNOW	PINE	CONG	METD	TOTAL
1 RICH	50	35		33	232	24	44	418
2 PAINE	107	33	2	10	19	62	39	272
3 SNOW	34	7		67	1	53	23	185
4 LOMBARD	63	3	8	28	39	10	19	170
5 SMALL	28	96	7	0	0	5	16	152
6 DYER	47	10		35	1	45	10	148
7 COBB	10	0	4	5	105	1	0	125
8 HOPKINS	29	31		7	9	31	21	128
9 COLLINGS / COLLINS	35	31		8	6	11	28	119
10 SMITH	26	34	3	11	1	4	34	113
11 KNOWLES	16	21		16	2	11	30	96
12 ATKINS	35	11		3	0	20	5	74

								2000

CENTENARIANS
==========
Snow #1 -Holsberg, Ruth P. 1910/1910
Sacred Heart #S4-3 -Peters Flora n.1884/1994
Sacred Heart #S3-15-Nunes Mary 1884/1998
Snow #87-Cowles Katherine n. 1908/1998

12 Families 51% buried population <1930 Truro Community
10% with 453 names added

1930 buried population	714	624	55	453	766	499	428	
						(sacred heart)	393	3932

OLD NORTH-OLD STONE ==DEATH STATISTICS
========== 1718 > 1862

7%	INFANT MORTALITY
13%	DEAD < AGE 3
16%	DEAD < AGE 10
24%	DEAD < AGE 20
35%	DEAD < AGE 25
43%	DEAD < AGE 30 (43% FEMALE 57% MALE
53%	DEAD < AGE 40
61%	DEAD < AGE 50
67%	DEAD < AGE 60
77%	DEAD < AGE 70
90%	DEAD < AGE 80
99%	DEAD < AGE 90

(disease-childbirth-drowning at sea)

COMMUNITY
PROFILE
People listed as living in Truro but no evidence of burial <1930 836
The 12 predominent families list 453 names in this catagory

4768

9-106

The

Highland House

at

Famous Cape Cod Light

NORTH TRURO, MASS.

9-107

1969

Dinner Menu

All Dinners are complete and include
unpriced Appetizers or Soup, Entree, Potato, Vegetable, Dessert, Coffee or Tea

APPETIZERS

Chilled Juice Selection — Fresh Fruit Cup — Cranberry Rum Cocktail

Shrimp Cocktail 1.25 — Alaskan King Crabmeat Cocktail 1.25

SOUP

Soup Du Jour — Clam Chowder

ENTREES

Seafood

Filet of Sole, Almondine	3.50
Broiled Fresh Swordfish, Maitre D' Hotel	3.75
Deep Fried or Saute Meuniere Bay Scallops	3.75
Alaskan King Crabmeat, Helene, En Casserole	4.25
Baked Jumbo Shrimp (Stuffed Chef Style)	4.75
Baked Stuffed Filet of Sole, Sauce Marguery	4.25

Poultry

Roast Cape Cod Duckling, (Half) Sauce Montmorency	4.75
Broiled Half Spring Chicken, Spiced Fruit	3.85

Meat

Broiled Chopped Sirloin Steak, Onion Ring	3.25
Grilled Hickory Smoked Ham, Pineapple Ring	3.50
Milk Fed Veal Cutlet, Parmigiana	4.25
Broiled Real Jumbo Porterhouse Steak	6.75
Broiled Boneless Sirloin Steak	5.50

DESSERTS

Jello — Pudding — Ice Cream — Pie

Iced Tea, Iced Coffee or Sanka .20

(Please allow us 20 minutes)

VISIT OUR FAMOUS HIGHLAND HOUSE BUFFET EVERY THURSDAY
6:00 to 9:00 P. M.
$3.75

9-108

Mass. Meals Tax 5%

( )

HIGHLAND HOUSE . . . . One of the last of the old Country Hotels remaining on Cape Cod. It has withstood the gales of Winter and the long hot Summers for over 75 years. From its magnificent location on the highest point of the outer Cape, it has seen great changes since it was young. Where once were only isolated farms and vast empty stretches of sea, sand and sky, it saw and welcomed literally thousands of high new Cottages and Motels as they appeared at the Bay's edge.

In early days, guests came by Stagecoach, or were met at North Truro's railroad station and driven to Highland House in a "Buggy". Meals were served family style on long "Boarding House" tables. Practically all food was raised or grown on the premises—what is now the 9th fairway, was once a huge orchard, vegetable garden, and grazing pasture.

In the early 1900's, Highland House was THE place to stay on the Lower Cape. At that time, advertisements proudly proclaimed it to have 15 rooms and A bath". . . . Room and Board was all of $8.00 per week. Now, many years later, the Highland House is still welcoming guests as in the past. The Cocktail Lounge is widely known for its friendly old-fashioned hospitality. The Dining Room serves Luncheon and Dinner daily, and the Thursday Nite Buffet is justly famous for its groaning table. . . . A Dinner Concert is played each evening at 6:00 on the magnificent Highland House Organ — a $10,000.00 Allen Theatre type instrument. After the dinner hour, music for listening and dancing (not the Rock and Roll variety) until closing.

An unforgettable experience is Sunset Time on the "North Deck". If conditions are right, we guarantee you have never seen a grander sight as the Sun sinks into Cape Cod Bay.

The old Hotel's construction is a delight to Carpenters and Architects alike. Note the enormous expanse of this room built without steel beams and without visible support. The partition dividing the two dining rooms is a recent addition and is non-supporting. The entire structure is hung from the roof by an intricate system of beams and long iron rods, exactly as the Covered Bridges of long ago were built. Old Highland House welcomes you and sincerely hopes you enjoy your visit here and your stay on Cape Cod. However, as of this writing, at the end of the 1969 season, its doors will close forever. "PROGRESS" has decreed that "The Old Hotel on the Hill" is no longer fit to welcome and entertain you. This will be a very sad day for management in particular, and America in general, as another irreplaceable link to the Old Cape Cod is severed.

After Dinner, why not stroll up to Cape Cod Lighthouse built in 1857. If it is still daylight, enjoy the magnificent panorama of Sea and Beach from the great Truro Cliffs, 150 feet above the Sea . . . If it's dark, stand beneath the Lighthouse and watch the four silent beams sweep endlessly across the sky as they have every night for 112 years . . . If there is fog, listen to the lonesome wail of the foghorn as it cries of danger to ships approaching the shoals off shore. On your walk back, stop in at the Jobi Shop. Jobi (Joe and Bill) your Highland House hosts spend the long bleak winters making colorful and useful Art Pottery for the visitor who looks for gifts truly made on Cape Cod.

9-109